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BEHYMER BACK WITH SOUTHWEST'S PLANS

Los Angeles Impresario Details Schedule of Opera and Concert for Southern California

L. E. Behymer, who in the capacity of impresario controls the musical market of the Great Southwest, returned from Europe last week and remained in New York long enough to welcome some of his Eastern friends and close up arrangements for the concert season of Los Angeles and surrounding territory.

"My trip abroad was full of interesting experiences and I was surprised by the remarkable courtesy that was shown me on all sides," said Mr. Behymer to a MUSICAL AMERICA representative, shortly after his arrival. "I spent most of my time at Bayreuth, although I visited other important musical posts in Germany and inspected a number of theaters in which musical performances are given. I can easily see why Europe is becoming the Summer playground for Americans, for they can certainly get anything there they are looking for, providing they have the price to pay. I was entertained by Herr Tauscher and Mme. Galski in an auto tour that embraced almost all of Germany. In Austria Mme. Lilly Dorn and her family entertained me and I received many favors from Mme. Schumann-Heink and others. In Munich I heard the Mozart Festival plays. I attended the Passion Play with the peasant Tyrolean music up at Erl, in the Tyrol. The good-natured artists are fidelity themselves dramatically, but I cannot say that I would 'sign' the village choir for a tour. I had a splendid time with Harold Bauer and his dear wife at Vevey, Lake Geneva. He is comfortably situated there, on the edge of the 'musical colony.' Just over the hill is Josef Hofmann and his family. A little farther on Ignace Paderewski is taking the air, composing a little and keeping up that wonderful practice of his. The Flonzaley Quartet are also near by and have begun their rehearsals for what they call 'super-critical' America. So many of the boys and girls of the vocal and instrumental world I met everywhere! In Lucerne, Marguerite Stevenson, the soprano, and Geraldine Farrar, in Paris Von Warlich gave me a luncheon and Oscar Seagel a reception and dinner. It was a dandy time. Among those present I noticed Arthur Alexander, pianist and organist of Los Angeles; Charley Bowes, who left our city six years ago and is now one of the distinguished basses of Paris. Mary Le Grande Reed of Toronto, whom we claim as a Southern California product and who is doing splendid work as a soprano recitalist in Europe; Charles W. Clark, and many others. I visited the Paris Grand Opéra; heard 'Aida,' put on most sumptuously, and made a splendid arrangement with Astruc & Co. to furnish a first-class French grand opera company for the coast in 1913-14. I am sure a good company can go on the Coast about twelve weeks. In London I heard the Symphony (Sir Henry Wood) at Queen's Hall, and also saw many of the artists coming to America this Winter, whom I shall have on the Coast—Clara Butt, Adelina Genée, Kitty Cheatham, Mischa Elman, and in the course of my tour Lhévinne, who comes to me late in the season, also Eugene Ysaye, whom I have in April; Riccardo Martin and Rudolf Ganz, who open my season, and Mme. Johanna Galski, who follows them. I also saw Godowsky at Bad Ischl (he will be with me in February) and Mme. Gerville-Réache and her husband, M. Rambeau, in France. She sings for me in February. I was entertained in London by Mme. Hortense Paulsen, who tours the West in March and April, and Mr. Hughes Massie and Margel Gluck, the violinist, gave me a dinner, and Mme. and Mr. De Grassi a supper while



—Photo Copyright, 1912, Moffett, Chicago.

MME. ERNESTINE SCHUMANN-HEINK

Her Tremendous Popularity with American Concert and Operatic Audiences is Due to Her Captivating Personality Quite as Much as to Her Exceptional Vocal Gifts

in the English capital. So you see the friends of yesteryear are the friends of to-day. By the way, I met Mrs. H. H. A. Beach, the song writer, in Munich. She likes the city so well she has concluded to stay this Winter. I secured some good material for our symphony orchestra season and for the Auditorium, our big theater. I have the Lambardi Opera Company in Italian grand opera for the entire month of November and weeks of popular priced opera and we are going to make it even more successful than the Bevan season was. You know grand opera for the masses at popular prices is one of my hobbies. I also completed for the Auditorium a season of the Chicago Grand Opera Company with Mr. Dippel and arranged the repertoire. We open Tuesday night, March 4, with Mary Garden in 'Thais,' followed Wednesday, March 5, at the matinée with 'The Secret of Suzanne,' 'Hänsel and Gretel' and the ballet 'Coppelia.' Wednesday night, Luisa Tetrazzini in 'Rigoletto'; Friday night, 'Die Walküre,' with Minnie Saltzman-Stevens, Dalmorès, Jane Osborn-Hannah, Clarence Whitehill and others.

"Saturday matinée 'Natoma' will begin with Mary Garden in the title rôle and Mario Sammarco, Hector Dufranne and Helen Stanley in the cast.

"On Saturday Tetrazzini will sing in 'Lucia,' closing Monday, March 10, with 'Tristan und Isolde.' We will give 'Natoma,' however, at Santa Barbara in a big tent and with a practical stage in the shadow of the Mission, around which the libretto is written. It will cost us \$10,000; but it is going to be the greatest event the West has ever known of its kind."

DISSENSION IN BOARD OF ZACH ORCHESTRA

Manager Condon Resigns and St. Louis Mayor's Wife Scores the Organization

St. Louis, Sept. 9.—For some time past there has been a great amount of talk as to the uncertainty of the success of the coming season of the St. Louis Symphony Society. On September 1 Oscar Condon resigned as manager and the position was filled by Arthur J. Gaines, who has been associated with the society for several seasons in the capacity as auditor. Mr. Gaines has had no previous experience in the musical business.

Another incident that caused much comment occurred last week when Mrs. F. H. Kreisman, wife of the Mayor of this city and a member of the executive board of the society, handed in her resignation with severe criticism of the organization. Mrs. Kreisman contends that the board elections have been irregular in character and that the aggressiveness of a few members has been blocked by antique methods of management. There has been a great amount of comment regarding the power of Director Zach to attract and hold his audiences and this Mrs. Kreisman mentions as a matter that must be considered thoughtfully. It has been reported that several other members of the board will resign, but a representative of MUSICAL AMERICA was informed that this is not true and that there is absolutely no friction among the remaining members. As far as the coming season is concerned the subscriptions have been very satisfactory, but it is known and has been a common fact that the so-called aggressive faction has had much to contend with owing to the lack of the public's support and the inability to properly finance the orchestra.

The present size of the organization—sixty-five men—places both the director and men at a great disadvantage. The head of the finance committee reports that efforts are now being made to raise funds to increase the orchestra this year to at least eighty-five men. Owing to the uncertainty of conditions the management has been slow to engage talent for the coming Winter. Ysaye, Godowsky, Schumann-Heink and Germaine Schnitzer have been engaged so far. Each pair of concerts will have a soloist. The usual twenty "Pop" concerts will be given on Sunday afternoons. Max Zach's contract does not expire until after this season.

Mr. Condon has left for the East, where it is understood he will make some permanent connection in a musical way. David Montagnon, the local manager, has also been in the East for the past two weeks.

H. W. C.

May Not Hear Griswold in Berlin

BERLIN, Sept. 7.—Putnam Griswold, the American basso of the Metropolitan Opera, may not sing this month at the Berlin Royal Opera, as scheduled. The opera management insists that he shall sing a specified number of times in five years, but has been unable to effect an agreement on this point. Consequently, Mr. Griswold may sing only in Vienna before sailing for New York.

Muratore-Cavalieri Tour Arranged

PARIS, Sept. 10.—Lucien Muratore, the Paris Opéra tenor, has signed a contract to tour the United States in concerts with Lina Cavalieri. Muratore has frequently been reported engaged to marry Cavalieri, but the reports have been denied.

Rudolph Ganz Due Next Week

Rudolph Ganz, the eminent Swiss pianist, will arrive in New York on the *Kaiser Wilhelm II.* on September 17. Mr. Ganz will be in America the entire season and will make his tour under the management of Charles L. Wagner, associate manager with R. E. Johnston, opening on September 24.

Ovation for Paur at Berlin Opera Début

BERLIN, Sept. 7.—Emil Paur, former leader of the New York Philharmonic and Boston and Pittsburgh Symphony Orchestras, made his début to-night as conductor of the Kaiser's Royal Opera, succeeding Dr. Muck. A brilliant audience acclaimed him. The performance was "Die Meistersinger." Dr. Paur was called repeatedly before the curtain. He led his forces splendidly.

Bernhard Ziehn Dies in Chicago

Bernhard Ziehn, the eminent authority on the theory of music, died last Sunday in Chicago from cancer of the throat. Mr. Ziehn's most important work was "Harmony and Modulation." He was the teacher of several prominent musicians, among them Fannie Bloomfield Zeisler. Mr. Ziehn was born at Erfurt, Germany, January 20, 1845. He was intimately associated with the late Theodore Thomas and Frederick Stock.

A TRUST TO REDUCE ARTISTS' PRICES?

[By Cable to Musical America]

PARIS, FRANCE, Sept. 11.—Reported here Blumenberg trying to form managers' trust to force down artists' prices. Hanson, who left New York on short notice, been visiting several European centers with Paris as his headquarters.

BLOUNT.

STRAUSS TO CONDUCT AT ROYAL OPERA

Composer to Help Fill Gap Left by Muck's Departure from Berlin—
Jonás Undecided About American Tour in 1913—American Violinist Plays to Spanish Royalty

European Bureau of Musical America,
Berlin, Goltzstrasse 24,
August 26, 1912.

BERLIN will have the privilege of hearing Dr. Richard Strauss as an opera conductor much more frequently during the approaching season than in recent years. The departure of Dr. Muck left a gap at the Royal Opera which could be filled at the present moment by none other than Dr. Strauss, who has heretofore rarely been obtainable for other than the Royal Orchestra's symphony concerts. It



Amy Hare, the Famous Pianist, at Neglinde, Near Stockholm, Sweden, Where She Has Been Spending Her Vacation

is also reported that the composer will reside in Berlin during the Winter owing to the augmentation of his activities at the Royal Opera. This rumor has, however, not yet been confirmed.

The symphony concerts under Strauss's direction will be given on the following days: October 18, November 8 and 26, December 6 and 20, February 14 and 28 and March 9, 22 and 30. The programs will include the following works: Five Beethoven symphonies, a violin concerto, two Beethoven overtures, two Haydn symphonies, Brahms symphonies, Bruckner's Seventh Symphony, Strauss's "Don Quixote" and "Heldenleben"; compositions by Mendelssohn, Weber, Wagner, Liszt and Berlioz; Mozart's D Major Piano Concerto and "German Dances"; Bach's Third "Brandenburg" Concerto; Hugo Kaun's Second Symphony, a Mahler Symphony, Leo Blech's "Forest Wandering," Reznicek's "Prelude and Fugue," Boeche's tone poem "Circe," a Scheinflug overture, Pfitzner's "Christelflein," and Schilling's Overture to Third Act of "Pfeifertag."

Alberto Jonás, the pianist and pedagogue, will return to Berlin September 15 and reopen his artist class September 17. The position of Mr. Jonás as one of the foremost pianists and pedagogues in Europe, brings him such a large following of pupils every year that he employs six assistants, being unable to accept all those who would like to enter his own class. Mr. Jonás was asked whether it were true that both he and his wife, Mme. Elsa von Grave, were to tour America in 1913 and said that they had been approached by managers, but that nothing definite had been concluded. They would, however, not be able to tour at the same time, as Mme. von Grave would take charge of the artist class in the event of Mr. Jonás's touring the States.

Augusta Cottlow is spending her honeymoon at Friedrichroda, Thüringen. The gifted pianist returns to Berlin the first part of October and will do a limited amount of teaching in addition to her concert engagements.

Amy Hare's Tour

Amy Hare is at present recuperating and preparing for the season at Neglinde, near Stockholm. Her tour will begin with a series of concerts in Stockholm and the King and Queen of Norway and the Crown Princess of Sweden have expressed their intention of hearing her at one of these concerts. Queen Alexandra has given her

patronage to Miss Hare's London concert on October 24. Miss Hare's present bookings include the following appearances: September 24 and 27, Stockholm; September 30, Christiania; October 2, Copenhagen; October 7, Berlin; October 15, Göttingen; October 18, Düsseldorf; 24, London; November 13, London; 23, Berlin; January 5-14, tour of northern Germany; end of January to middle of February, Switzerland, Austria, Hungary and Bohemia; February 14, Schneidmühl; February 21, Paris; February 26, London; March 7, London; March 10, Paris. Miss Hare will play the following concertos during the Winter: Brahms B Flat Major, MacDowell D Minor, Balakirev E Flat Major, and the Arensky F Minor Concerto.

Edwin Hughes, the American pianist and exponent of the Leschetizky method, will be settled in his new home in Munich October 1 and resume teaching shortly after. Mr. Hughes will give a piano and violin sonata evening in Munich November 24 with the concertmaster of the Munich Royal Opera Orchestra, Herr Hebelein.

Beethoven's Ninth Symphony is to be performed at a special concert of the Philharmonic Orchestra and chorus under Arthur Nikisch, December 28.

The Hausegger concerts at Blüthner Hall will offer the following novelties this season: Paul Juon's "Wächterweise"; Leopold van der Pals's Concertstück for violin and orchestra; Hausegger's "Nature" Symphony; Halfdan Cleve's Piano Concerto; Ernst Bloch's "L'hiver"; Walter Lampe's Poem for large orchestra; Cyril Scott's "Aubade"; Lendvai's Scherzo for orchestra and the Fifth Symphony of Bruckner. The concerts are scheduled for October 21, November 4, December 9, January 13, February 25 and March 17.

August Stradal has written new piano arrangements of Bach's Organ Prelude and Fugue in A Minor, C Major, Nos. 2 and 3, and the Third C Minor Prelude; also the Fantaisie and Fugue in G Minor, and the organ Toccata and Fugue in D Minor. The arrangements have appeared in the J. Schubert edition (Leipzig).

Soloists for the Nikisch concerts of the Philharmonic Orchestra, in addition to those already announced, are: Hermann Jadlowker, Edyth Walker, Konrad Ansoerge, Alfred Cortot, Karl Friedberg and Prof. Willy Hess.

Georg Schumann has just completed a new vocal work, "The Jug of Tears," taken from the Bechstein fairy story. The text is by Hermann Erler and the work will appear in a Riess & Erler edition. It is written in cantata form for soloists and chorus with piano, organ and harp accompaniment.

Meyerbeer Monument in Holland

The citizens of Spa expressed their reverence for Meyerbeer by erecting a monument to that master's memory a few days ago. It is some eighty years since the celebrated composer went to Spa to test its curative springs. Delighted with the environment and the improvement in his health, Meyerbeer visited the place at various intervals during the succeeding years and found inspiration there for parts of his best operas, "L'Africaine" and "Le Prophète."

Teresa Carreño will give a piano recital in the auditorium of the Philharmonie October 3. This will be Mme. Carreño's only Berlin appearance in recital.

Caruso's Vienna engagements are for the 14th, 17th and 20th of September, when the tenor appears in "Carmen," "The Masked Ball" and "Tosca."

Emily Gresser, the young American violinist, will give her first Berlin concert October 28 with the Blüthner Orchestra, under conductorship of Sam Franko.

The gifted American soprano, Helen Stanley, has just returned from Bad Kissingen, where she attained remarkable success in Offenbach's "Tales of Hoffmann." The local papers expended the most extravagant praise upon Miss Stanley's vocal attainments as well as upon her prepossessing appearance. Miss Stanley sails for New York in September to fill her American engagements.

Louis Persinger, the noted young American violinist, played recently at a private recital at the home of the Baron and Baroness von Horst in Coburg. The concert was given in honor of Prince Alfonso and Princess Beatrice of Spain. Such was the enthusiasm of the royal auditors that the departure of the royal train was delayed, at the Prince's request, so that he might hear the end of the program. Mr. Persinger will play a "Hu-

moreque," by Gaylord Jost, of the Indianapolis Conservatory, in his American concerts, and also "Perpetual Motion," by Ellis Levy of the St. Louis Symphony Orchestra, both of which are dedicated to Mr. Persinger.

Mr. Persinger's tour is already well booked from coast to coast. He will first appear with the Philadelphia Orchestra October 30 and November 1 and his New York debut will take place November 9.

Wagner Festival for Indianapolis

INDIANAPOLIS, Sept. 9.—Besides the regular series of subscribed concerts for the season of 1912-1913, Ona B. Talbot will bring several other notable artists to this city. Perhaps the most ambitious undertaking since the Sängerfest held here four years ago will be the Wagner festival, to be held in 1913, at the Coliseum, the associate artists to be Walter Damrosch and Mme. Schumann-Heink. Mrs. Talbot says she has assured co-operation and is now

planning the many details pertaining to such an undertaking. A chorus made up of singers all over the State of Indiana is now being organized and the plan is to have a conductor who is familiar with Mr. Damrosch's mode of directing kept in touch with all these choruses in preparation for a final rehearsal with this great Wagnerian exponent. Further details will follow. M. L. T.

Alice Nielsen's Accompanist Dies Abroad.

Charles L. Wagner, associate manager with R. E. Johnston, of New York, received a cablegram from Henry Russell in Paris last week announcing the death of Clandestini, the pianist, who had been engaged to act as accompanist for the tour of Alice Nielsen, the operatic soprano. Fabio Rimini has been engaged in his place. Clandestini accompanied Miss Nielsen during her tour of last season.

SEGUROLA NOW "HIS EXCELLENCY"

Metropolitan Basso Decorated by King as "Commander of the Order of Alfonso XII"—Why Titta Ruffo Hasn't Been Engaged by Gatti-Casazza—Segurolo in New York on His Way to Sing in Mexican Opera.



Perollo de Segurolo at Marienbad, Where He Was the Guest of Gatti-Casazza. Mr. de Segurolo Is Standing at the Extreme Right, While Mme. Alda-Gatti-Casazza Is the Third from the Left.

"PERMIT me to present His Excellency Don Perollo de Segurolo." In the future such will be the correct manner in which to introduce the popular Spanish basso, known more familiarly at the Metropolitan Opera House as Segurolo. This change in Señor de Segurolo's social nomenclature was explained by him last Friday afternoon in his apartment at one of New York's big hotels.

The basso had arrived in New York a few days previously, being the first of the Metropolitan artists to return from a Continental vacation. Mr. de Segurolo's presence on the scene was but temporary, however, as he was leaving in a few days for the City of Mexico, where he is to be one of the "stars" of the Sigaldi opera season in the Aztec metropolis. In consequence of his immediate departure for the Mexican capital Mr. de Segurolo's headquarters looked like a section of a customs house with a mass of trunks, large and small, exposing their contents to public view. Besides those receptacles for his personal belongings the singer had brought over three costume trunks, which were being held by Uncle Sam's authorities pending their transmission to Mexico.

From one of his impedimenta Mr. de Segurolo drew forth a cardboard tube, which proved to be the resting place of a highly imposing official document. At the top of

the page was inscribed "Alfonso XIII." and this was followed by a most elaborate and dignified statement, the gist of which was that the basso was made a Commander of the Order of Alfonso XII. This document was not signed with the name of the Spanish monarch, for Alfonso had written simply "Yo el Rey" (I the King). For the conferring of this honor the basso had made a special trip to Madrid during his vacation. Though there are any number of Knights of this order, only a few musicians have been made Commander by the young King, among them Titta Ruffo, the noted baritone, who has appeared in the Spanish opera houses for several seasons. Mr. de Segurolo's gaining of this decoration was due to the credit which he has reflected upon his native country by his international success in opera.

Elephant as a Lucky Talisman

Reposing beside this important statement, with its royal signature, was a caricature of Mr. Segurolo drawn by MUSICAL AMERICA's cartoonist, Viafora, in which the artist had pictured the basso standing on a pedestal such as are used for the performing animals in the circus. For the upper part of Mr. de Segurolo's figure the caricaturist had drawn an excellent likeness of the singer, while the lower portion resembled an elephant. This was a satire on Mr. de Segurolo's fad for collecting every kind of reproduction of that

[Continued on page 31]

SCHUMANN-HEINK A COMÉDIENNE

She Says So Herself, but That Doesn't Make Her Yearn for Comic Opera Again—"Ach! That Was a Dreadful Life!"—How the Late Henry Wolfsohn "Discovered" the Contralto—A Tribute to Cosima Wagner and Siegfried

THE most satisfactory locality in which to study and enjoy the particularly ebullient and effervescent personality of Schumann-Heink is undoubtedly her famous estate in a corner of New Jersey that has found its way upon the map of civilized communities only because she inhabits it. In fact, the greatest of contraltos herself freely and cheerfully admits that whoever would see her at her best and in her most characteristic frame of mind must observe her through the frame of New Jersey existence. Never is Schumann-Heink more indisputably Schumann-Heinkian than when in the vicinity of her own collection of horses, cows, automobiles, ducks, geese, pigs, guinea-hens and all the rest of the rustic paraphernalia.

However, Schumann-Heink is still very much herself even when she is in a New York hotel. She did spend a day or two in one last week and was the real Schumann-Heink when a representative of MUSICAL AMERICA saw her. The visit took place a few days after her return from Europe. Her mind and her time were consequently much occupied with thoughts of business and she was sitting in conclave with her friend and manager, Mrs. Henry Wolfsohn, when the representative of MUSICAL AMERICA put in an appearance. Whether or not the business transactions in progress were serious or not, she dropped them then and there and talked—talked of her discovery by the late Mr. Wolfsohn of her comic opera experiences, of Bayreuth, of the Wagners, of her desire to "reduce," etc., etc. She talked in English, then in German, then in both.

"Ach Gott! It is *gut* you come so early and that you will not stay long," she exclaimed as the interviewer crossed the threshold, "because I want to have my hair washed, *und natürlich* I don't want you to do it for me. This is Mrs. Wolfsohn (business of presenting Mrs. Wolfsohn), my dear friend and manager. Her husband—*gewiss haben Sie ihn gekannt*—*er war der erste* who told me '*Sie müssen nach Amerika kommen*.' He heard me singing in the opera in Hamburg. *Ich hatte* just then sung in an opera in which I had a very elaborate coloratura aria. Also, Mr. Wolfsohn he heard me and he liked the way I sang the scales, the trills *und all that business*. And so he come to my house next day, *wann* I was in the kitchen with my apron tied around me, *so*; and I was cooking and making noodles for the family. And Schumann was there—Schumann, my husband, the father of my children. *Und, sehen Sie*, Wolfsohn he came in; and when he saw me he said, '*Are you Schumann-Heink?*' Well, I heard you sing last night and you sang beautifully. You must come to *Amerika*! *Aber ich konnte nicht nach Amerika kommen* because I had a contract with Pollini, who was manager of the Hamburg Opera. And besides—*Amerika!* You know how many, many people in Europe think of *Amerika*—that the animals and the lions run around in the streets! And so Wolfsohn told Grau about me and Grau wanted to engage me for the opera. But I could not go. Then Pollini died and my contract ended, and I came to *Amerika* *und hier bin ich noch immer*. And Mr. Wolfsohn and Mrs. Wolfsohn they have always been my best friends and advisers."

And herewith Mme. Schumann-Heink changed the subject for a moment.

Two Unsolicited Pounds

"*Ach! denken Sie einmal!* I have grown stouter this Summer. I have gained *two pounds*—think of it once—two pounds! I gained that because I drank much Bavarian beer."

"Why not try to reduce now?" it was suggested; "why not diet?"

"Yes, yes, that will I do. I like to have a good figure, I am proud when I am slender. *Ich möchte so gern schlank sein, eine elegante Figur haben*. And so the first thing I ate when I came here was a very large file. *Ha! ha! ha!* I am a born *comédienne*, am I not? I have always been told I was a *comédienne*."

The singer proceeded to enjoy the heartiest kind of a laugh.

"Yes," she began again presently, "it was Mr. Wolfsohn who brought me back to myself, who persuaded me to go back in concert after I had made myself very sick

and unhappy by singing in comic opera. *Ach!* that was a dreadful life for me. And it is a terrible life for any one. People don't realize how frightful that life is for anybody, for the little people as well as those who are well known. *Ach Gott!* If you could only know how hard these poor, poor people have to work to make audiences appreciate them at all! I sang two hundred performances in forty weeks. *Es war fürchterlich!* The strain was terrible.

miration of Siegfried Wagner and she is devoted heart and soul to Cosima.

"*Und denken Sie sich*—there are people who write and who say shameful things about the Wagner family," she exclaimed angrily. "*Es ist mir wirklich peinlich* when I see what they say about Cosima and Siegfried. But these things are all lies—most of them are written and said by people who have never known the family and who have never seen Bayreuth. One writer has published things about Cosima that are simply disgraceful. *Ist das nicht schändlich?* But she is an idealist, she lives to carry out the will of her husband, to do what she believes he would have wanted her to do. And then to think that a man should be brutal enough to attack her as a certain one did! Has this man not a mother? I feel like asking."

Tribute to Siegfried Wagner

"Siegfried Wagner is one of the finest men I know. I do not speak of his com-



Mme. Schumann-Heink and Her Grandchildren, Photographed This Summer at Bayreuth

It was not only singing every night, but there is also the dialogue, the moving about, the dancing and jumping around. It all ended by my becoming sick. My voice gave out. I thought I had lost it. *Ich war in Verzweiflung*. Then Mr. Wolfsohn came to me and told me, 'You must go back and sing in concert. You have a strong constitution and your voice will come back.' So I rested and after a while it did come back. Then I sang many, many concerts. Last season I traveled over forty thousand miles, always singing in concert and it did not hurt my voice, nor did it tire me.

Not Always the Comédienne

"I say I am a *comédienne*. But that does not say that I have not felt sorrows very deeply. Sorrows do not have to show. One can weep much without shedding tears. I seem very happy and merry when I am with other people. But who knows what sadness I feel, what tears flow when I am alone, when night has come. Those hours are my very own. It is when I am alone with myself that I am most myself. And those feelings are in time re-echoed in my voice. One's true self is in one's voice, and that is why I think the public so loves some singers."

It is very likely that were Mme. Schumann-Heink requested to add her name to the list of those musicians who have just petitioned the German government to prevent the performance of "Parsifal" outside of Bayreuth she would do so without a moment's hesitation. Never has the Wagner family had a more enthusiastic supporter. She is outspoken in her ad-

positions, for I do not know them. But what a wonderful stage director he is! And how earnestly he tries to carry out everything in the spirit of his father's ideals! His greatest misfortune is to have been the son of such a father. If he and his mother wish to keep 'Parsifal' in Bayreuth they are right, for how can you appreciate a work like that in a smaller theater, with a smaller orchestra and with singers and chorus who are not first rate? And you need the hour's rest between each act. And when it is over you wish to be not in a noisy city but, as at Bayreuth, in the midst of the beautiful country, alone with nature.

"I think that one of the greatest of honors that could fall on me was that at Bayreuth this Summer my picture appeared in the programs between Cosima and Siegfried Wagner. I was so deeply touched by that that I could have cried. That is what it means to be thought worthy to be mentioned side by side with two such wonderful people. *Ach!* Bayreuth is a wonderful place. But I could not be satisfied to stay there or anywhere else in Europe for good. I am thoroughly American now. For seven or eight weeks over there—yes, but then the ground begins to burn my feet—*es brennt mir unter den Füßen!*" H. F. P.

Wolf-Ferrari's "Jewels of the Madonna" will be sung in English for the first time by the Carl Rosa Company in England this Winter.

Wiesbaden is to have an August Bungert Festival this month.

HAMMERSTEIN TELLS HOW HE'LL DO IT

Detailed Plans for Chain of Opera Houses Sent to Forty-Nine Cities

Oscar Hammerstein's prospectus containing further details regarding his plan of a chain of opera houses throughout the country was made public this week and will be sent to prominent citizens in forty-nine American cities. Mr. Hammerstein stipulates that the site of each opera house must be furnished free and that he must be guaranteed the acceptance of first mortgage bonds for a liberal amount, with a liberal rate of interest for ten years.

The architect's plan of the new opera houses shows a severely plain façade. They will be of granite and stone and will differ only in the name of the city appearing over the central entrance. Mr. Hammerstein first quotes his original announcement, made August 19, and then continues as follows:

"Theaters in this country have been built by individuals according to their own notions or that of an architect. Most of these were entirely unfamiliar with theatrical affairs. There are hardly two theaters alike in construction in this country, either in size or seating capacity or size of stage. The result has often been an unjust indictment of the producer of attractions."

"To send an attraction of pretensions and magnificence 'on the road,' as it is called, is an impossibility almost on account of variations in construction of the theaters in existence. In one town the theater has an unremunerative seating capacity and a very large stage. The next town has the reverse. The result is a cheapening and artistic diminution of the attraction, unlike the one originally shown on a metropolitan stage."

"A community (residing individuals or corporations) in sympathy with my intentions is required to grant and to make over to me or a construction company headed by me a desirable plot of ground, measuring 125 feet front and 225 feet deep, located on a wide thoroughfare, preferably on a corner; if not, abutting on a street or alley in the rear."

"Furthermore, I must be guaranteed the acceptance of first mortgage bonds for a liberal amount, considering the cost and expenditure for the structure, at a most liberal rate of interest, running ten years, covering the land and building, subject to all existing customs in the building trade and loans on real estate, and subject also to conditions insuring the use of the edifice primarily to grand opera."

"The erection of theatrical structures, fireproof and substantial, is subject to special laws and conditions enforced by the building bureaus of each city. Therefore, calculation of the real cost of construction is not difficult."

"Built singly (without duplicate in other cities) the cost of such structures would probably reach an expenditure of about \$700,000."

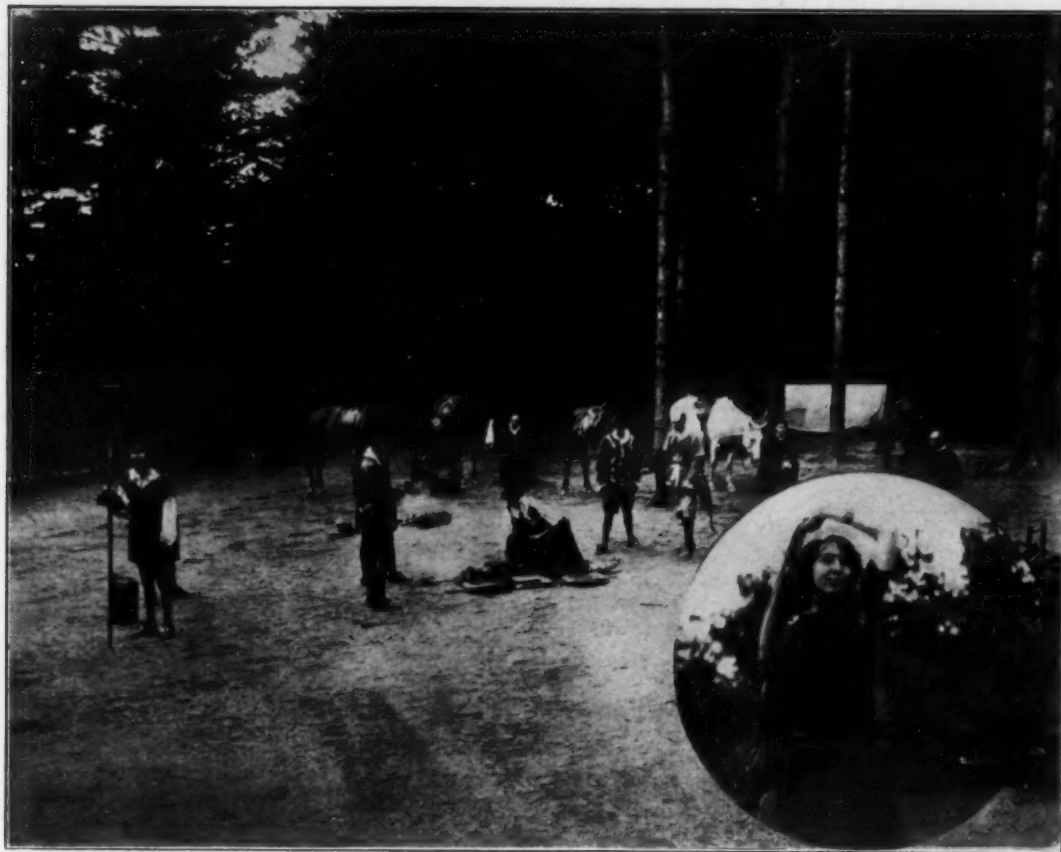
"Not touching for the moment the question of the primary use of the building for grand opera presentations—the fact of the existence and the chain of such buildings on connecting railroad lines and centers, their equal dimensions of auditorium and stage and working facilities insures their occupancy by all pretentious and dignified dramatic, vocal and orchestral attractions traveling through the country in preference to any existing hall or theater. For local singing and other societies, for balls and civic assemblages opportunity of publicity for local talent, dormant in obscurity, a home is created."

"All in all, the revenues from these sources alone insure the payment of interest on the mortgage bonds and capitalization, without any doubt."

This announcement was sent to capitalists, stock exchange men, colleges, clubs, newspapers, presidents of boards of education, and hotels in the following cities:

Worcester, Providence, Hartford, New Haven, Albany, Buffalo, Rochester, Syracuse, Newark, Pittsburgh, Reading, Scranton, Baltimore, Washington, Cincinnati, Cleveland, Dayton, Detroit, Toledo, Indianapolis, Milwaukee, Des Moines, Kansas City, Omaha, Minneapolis, St. Paul, Portland, Ore., Seattle, Spokane, Los Angeles, Oakland, San Francisco, Denver, Salt Lake City, Birmingham, Ala., Mobile, Atlanta, Savannah, Louisville, New Orleans, Charleston, Memphis, Nashville, Dallas, Houston, San Antonio, Norfolk and Richmond.

Oscar Saenger's Daughter a Clever Actress and Skillful Stage Manager



Scene from "Where the Road Ends," given at Peterborough, N. H., showing Eleanor Welles, Daughter of Oscar Saenger, in a Play Written for Her by Ruth Sawyer and Produced Under the Auspices of the MacDowell Association

ONE of the most artistic productions at the MacDowell Association's pageant in Peterborough, N. H., this Summer was the one-act play, "Where the Road Ends," in which Eleanor Welles, daughter of Oscar Saenger, the New York teacher of singing, not only starred but acted as producer and stage manager. The play was written for Miss Welles by Ruth Sawyer of New York.

The play, which lasts but half an hour, was preceded by a folk-dance also arranged by Miss Welles. Mr. Saenger's daughter is but sixteen years of age, but has already given evidence of inheriting from both her

father and mother an artistic sense which has developed rather along dramatic than musical lines. The entire play and dance were staged by Miss Welles in a manner which showed much originality. In her dancing and acting Miss Welles surprised her audience by her dramatic ability. Especially in the play did she display an authority usually the result of much experience.

Miss Welles was assisted by Emily Baetz and a band of Huntsmen. As the latter, poets, painters, scientists and college professors forsook their mundane pursuits to aid in the production of the play.

H. Atwell, Rabinoff's business partner. No details were given. Rabinoff managed Mlle. Anna Pavlova and Michael Mordkin, the Russian dancers, when they were performing together in this country a year or two ago.

It is Mr. Atwell's understanding that Mme. La Salle-Rabinoff's death was sudden and that her body will be brought to America for interment at Beatrice, Neb., where the dead woman's family resides.

The singer was twenty-six years old. Her career as a coloratura soprano has been a striking success. It was in 1908 that Mrs. W. K. Vanderbilt and Mrs. Otto H. Kahn heard Mme. La Salle-Rabinoff sing at the Metropolitan Opera House. They were so captivated by her voice and personality that they at once raised \$50,000

to enable the singer to complete her musical education in Europe. She studied with Lombardi in Naples, but her stay in Europe was cut short by her marriage to Rabinoff, who had been her manager.

Following her marriage Mme. La Salle-Rabinoff appeared with success at the Berlin Royal Opera and at Boston, Philadelphia and Chicago. After her engagement with the grand opera company organized by her husband to tour Mexico and South America Mme. La Salle-Rabinoff was under contract to sing at the Metropolitan Opera House.

Armando C. Barili

PHILADELPHIA, Sept. 5.—Armando C. Barili, who gave promise of being one of the world's leading baritones and who was a nephew of Adelina Patti, died to-day at the Philadelphia Hospital from tuberculosis of the throat. He died within one day of the date upon which he declared he would die. Two months ago he entered the hospital and announced that he would die in just two months. That was his only alternative when he refused to submit to an operation which would either kill or cure him, according to the surgeons at Jefferson Hospital.

Barili apparently contracted the disease about a year ago. It almost immediately attacked his magnificent baritone voice and he was forced to give up his solo work at St. John's Roman Catholic Church. He also gave up his studies and his idea of going abroad to finish his musical education. He was too proud to ask for assistance.

Instead he tramped the streets seeking work until one day Prof. Herwig, leader of the Cathedral choir, got trace of him. To Prof. Herwig the afflicted young man told the entire story and it was arranged that a benefit should be given for him. Nearly every leading vocalist in the East volunteered to assist, but Barili heard of the affair and he demanded that it be called off.

Again Barili dropped out of sight and it was not until he died this morning that his friends were aware he had been in the Charity Philadelphia Hospital. Barili had been married twice. His first wife was a Kensington girl. He married her after an ardent courtship but later she eloped with Creatore, whom she married after Barili had secured a divorce.

Charles W. Tubbs

Charles W. Tubbs, formerly known as an organist and bandmaster, died recently in Norwich, Conn., at the age of seventy-one. Mr. Tubbs was for fourteen years the organist of the Broadway Church, Norwich, and he also officiated in the same position at the Trinity M. E. Church and the Greenville Congregational. During the Civil War, Mr. Tubbs was a member of the Norwich Band, and later he established the Tubbs Military Band.

Mary E. Brown

Mary E. Brown, a prominent member of the Brooklyn Oratorio Society, died on September 6 at the age of forty-eight. Her husband and one daughter survive her.

BEST TONE IN NEW VIOLINS

Recently Made Instruments Beat Stradivarius in Paris Contest

PARIS, Sept. 7.—A competition to test the question of whether the age of a violin has anything to do with the quality of its tone has resulted in a way that will surprise many lovers of the instrument.

A committee of experts was selected to listen to performances on various violins without knowing what instrument was being played. When a vote was taken the first place of excellence of tone was awarded to a violin made this year in Belgium, which beat a French violin of 1911 only by a narrow margin. These two instruments, valued at about \$500 each, defeated a Stradivarius valued at \$16,000, which came third. A Guarnerius, valued at \$10,000, was not placed at all.

* Louis Ganne, composer of "Hans, the Flute Player," has completed a new romantic opera entitled "Rhodope."

LHÉVINNE AND TINA LERNER TRY SKILL AS TENNIS RIVALS



Tina Lerner and Josef Lhévinne Photographed on an English Tennis Court During Their London Concert Season

A coincidence of the concert business is found in Loudon Charlton's list of artists for the coming season, which includes two Russian pianists, Tina Lerner and Josef Lhévinne, both of whom won successes in London during the active musical season of the past Spring. During their English tours these musicians from the Czar's realm found an opportunity to match their skill in the Anglo-Saxon sport of tennis and the pianists paused long enough at the beginning of the game to be "snapped" by the photographer in their less familiar capacity of athletes.

Horatio Connell's Vacation in Maine

Horatio Connell, the baritone, and Mrs. Connell have been spending the last month in camp at Spring Lake, Me. Mr. Connell has been devoting the month to rest in preparation for his coming season and to hunting as his principal amusement. An important engagement for the coming season is to sing Wolf-Ferrari's "New Life" with the Milwaukee Musical Society. Mr. Connell sang the difficult baritone rôle in this work last season and was immediately re-engaged to do the same work this season. In addition to this he will sing in the early Fall for the Middlesex Women's Club, Lenox, Mass.; St. Mary's School, Knoxville, Ill., and Purdue University, Lafayette, Ind. Before going on his vacation Mr. Connell sang in Bar Harbor with excellent success and appeared in several private recitals. After these he was re-engaged for similar recitals for next Summer. The Connells return about September 12.

Colorado Voice Teachers in New York

Mr. and Mrs. H. Howard Brown, teachers of singing, formerly of New York but of recent years located in Colorado Springs, have returned to New York and will teach in Carnegie Hall in Studio No. 817. Their hours for receiving pupils will be Tuesdays and Fridays from three to five and Wednesdays from ten to twelve.

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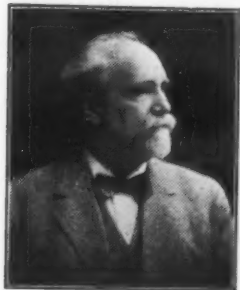
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Mme. La Salle-Rabinoff

The death of Mme. La Salle-Rabinoff, the prima donna, was announced Tuesday in a cable dispatch from Max Rabinoff, the singer's husband, in London, by Ben



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EUROPEAN POLITICS AND ROYALTY, MISS CHEATHAM'S THEMES

American "Disease" Deeply Impressed by Social Disturbances Abroad—How She Entertained Kings and Queens at the Palace of Princess Henry of Battenberg

"It feels so good to be home again!" might be said to epitomize the state in which the casual caller would find the average American artist after a Summer abroad. It might also be what the conventional star would desire most to have reported to the public, so that it might feel flattered and thus respond to the artist's performances readily.

But there are a few people in this world, for which we should be thankful, who do not do the conventional things, who do not say them and what is more important do not live them. One of these persons is Kitty Cheatham, *disease par excellence, littérateur, chanteuse*, thinker and lover of mankind. Her return to her home from a series of brilliant successes in Europe occurred on Sunday, September 1, and when she spoke to a MUSICAL AMERICA representative the next morning—it was Labor Day—she told of the things which impressed her most on her sojourn, of her evenings with men and women of eminence and of her travels.

"I had no sooner reached the other side than my plans were changed by an unexpected happening. Berlin was to be my destination—I was to give two recitals there, one under the auspices of the University and the other under a number of important diplomatic people, who are friends of mine. The announcement of my coming had been made, the halls engaged and everything else of that kind when I had to cancel it all. And I did so much want to go and sing for those dear people! I shall have to put it off till some later time, for I could not stay and give the recitals this month, my work here calling me home very definitely.

"But my trip was really wonderful! I was so impressed with the conditions, political and social, in England of to-day. Everything is in a gigantic caldron of discussion, from which reform must come; Lloyd-George's new bill has aroused endless comment, for he has done in a few months what the great Bismarck required six years to do!"

And here Miss Cheatham described accurately what the Chancellor of the Exchequer had done. She spoke with firm conviction, too, for the matter interests her intensely.

"Politics is everywhere the topic. And the doings here of Mr. Taft and Mr. Roosevelt are watched with cat-like attention. I was asked what our condition was over here and after thinking about it for a time I decided that we too were in the midst of a general readjustment, by which the older parties must give way to the new one, if the latter's professed ideals are consummated. In England I met Keir Hardie and Philip Snowden, two men who are figuring prominently in the political and social affairs there and I had many an interesting conversation with them. I visited the House of Commons and listened most attentively to the discussions.

"Then came my summons to visit Princess Henry of Battenberg. I was delighted to respond and set out immediately for the Isle of Wight. There I met King Alfonso of Spain and his wife and many other royal personages and it was all so lovely! I sang for the Infanta Beatrice, the little daughter of the Spanish rulers, and she was delighted with the songs I interpreted. It was a rare chance to spend hours with these delightful persons, who, I can assure you, are as simple and unaffected as many a layman."

Miss Cheatham related her experience of singing for the cadets at Osborne House and how they applauded and cheered her. And then she told about her recital at the Little Theater in London, where she gave one of her inimitable programs. Children's songs and stories, negro songs and anecdotes and all those charming things which have brought joy to the hearts of many of us in America were heard. "I began my recital with Tchaikowsky's wonderful 'Christ When a Child a Garden Made' and before singing it I felt inspired to speak of the legend as I did in New York last Winter at Carnegie Hall at my appearance with the Russian Symphony Orchestra. And I spoke of the wonderfully



—Photographed for MUSICAL AMERICA by Paul Thompson, N. Y.
Kitty Cheatham in Her New York Study

exalted sentiment of the poem, of the intense beauty of the glory in the 'crown of thorns' and then I sang the song. I felt that I was the bearer of a message that day and it must have meant something to my hearers, for there was a profound silence when I had finished and the rest of the afternoon brought forth spontaneous enthusiasm.

"And here is a picture of Kenneth Grahame, with whom I passed a pleasant time. It is a pencil sketch done by Sargent and see what Mr. Grahame has written on it: 'To Kitty Cheatham, in memory of Blebury, sheep-dogs and roses, 1911-1912, from Kenneth Grahame.' He gave me this this year and I cherish it dearly, for he has written so many wonderful things."

France! Yes, there too she had met and seen men and women who were doing things of note. All was not, however, to Miss Cheatham's liking. Nijinsky, the Russian dancer, about whom we have heard wonderful reports, displeased her—yea, more than that, he shocked Paris, and that is no little achievement! Miss Cheatham sat forward in her chair and disposed of him in the fewest possible words. "I was present at the Châtelet when he attempted to dance to Debussy's *L'après-midi d'un Faune*." It was so terrible that I surely cannot describe it. It was sensual, decadent, a viperous thing that was repellent to every one present with the exception of those modern persons who call such things 'art.' I wondered whether Paris would indorse such a horrible exhibition and you cannot imagine my delight when on the following morning three of the important papers, *Le Matin*, *Le Figaro* and *Le Temps* came out and protested against the repetition of the performance. I was so happy, for it only strengthened my belief that there is so much right in the world at the present time that even Paris will not tolerate a degenerate presentation such as Nijinsky's, even when it attempts to masquerade under the protecting wing of art. It was not repeated." Then she told how Rodin had come forward and defended Nijinsky and

how she believed that the French government had withdrawn its offer to give Rodin a house because of his action in the Nijinsky matter.

But pleasanter things were in store for her in the land of Molière, Bizet and Corot. She met Anatole France, whom she considers the biggest writer in France to-day, and from that visit she has brought his beautiful stories, "Nos Enfants," with illustrations by the celebrated M. Boutet de Monvel. She will give them at her afternoons and also some of the "Vieilles Chansons et Rondes," to which Charles Marie Widor has written the music and M. Boutet de Monvel done the illustrations. "I am confident that these lovely things will be an important addition to my repertoire; they are so subtle and refined and so charming."

Among other things Miss Cheatham attended several lectures on modern ideas of color in painting and has in her possession a very interesting example of what is being done in this work, a painting by a young American artist. This reconstruction of color in which some modern artists are taking the liberty of accepting new colors as primary seems to Miss Cheatham to fall directly in line with the general reformation of matters political, social, economic and religious, which is going on in the world these days. Everything is striving toward its betterment, and the arts, she believes, must feel this in no small degree. About her work this season she was too modest, as usual, to say more than that she will for the first time go as far west as the Pacific coast. She is peculiarly reticent about the details of her season's activity. It will doubtless be an unusual one and coming as a surprise will be all the more effulgent. A. W. K.

REORGANIZATION OF MacDOWELL CHORUS

"Schola Cantorum" to Have Branches to Undertake Different Lines of Musical Work

Those many music-lovers who have watched the remarkable growth of the MacDowell Chorus of New York will be gratified to know that under its new name, the Schola Cantorum of New York, it will broaden its scope to a considerable degree. The Schola will be an institution in America, as in Europe, which will send out its various branches, among them the MacDowell Chorus, the "Madrigal Singers," a group of twenty-four picked voices, and the annex choruses, which are to be established in the settlements. Another feature will be a course of six lectures to be given at the Hotel Plaza. These will include lectures on Moussorgsky's "Boris" and on Charpentier's "Louise" by Kurt Schindler; on "The Schola Cantorum of History and Its Part in the Development of Choral Music" by the Rev. Charles Winfred Douglas, Canon of the Fond du Lac Cathedral, Wisconsin; on "Some Folk-Music of America" by Natalie Curtis, and others by William J. Henderson, music critic of the New York Sun, and by Oscar Sonneck, Music Librarian of the Congressional Library at Washington, D. C.

The concerts to be given will consist of two large choral concerts at Carnegie Hall and an American Composers' Concert at Aeolian Hall, the detailed plans of which will be divulged in the near future on Mr. Schindler's return from his short vacation in Canada. The affairs of the chorus will this season be managed by Marie Kieckhoefer, who will doubtless handle them with the same efficiency which she has shown in her private managing.

DEVRIES JOINT RECITALS

Chicago Teachers Offer Song Program for Coming Season

CHICAGO, Sept. 10.—Mrs. Herman Devries, the talented wife of the Chicago vocal instructor, has been teaching throughout the Summer, several of her pupils being prominent professionally. Among these is Mrs. Lina Owsley Bartlett, a niece of Mayor Carter Harrison, who was recently married to Paul Bartlett. Mrs. Bartlett has a splendid mezzo-soprano and she will be heard in concert during the coming season.

Mrs. Devries is to offer many pupils' recitals during the season and she will appear in various joint recitals with Mr. Devries. Although a native of New Orleans Mrs. Devries lived in Europe for several years and she is a linguist as well as a thorough musician. She studied with some of the great masters in Paris and in Germany and has continued her studies with her husband during the past eight years. Added to a charming personality Mrs. Devries has marked pedagogic gifts which fit her for the career of a teacher.

"KUHREIGEN'S" PREMIÈRE

Opera Dippel Is to Produce Has Successful Berlin Performance

BERLIN, Sept. 7.—Wilhelm Kienz's new opera, "Kuhreigen" (Cow-Bells) had its first performance in Germany to-night at the Kurfürsten Opera and achieved a complete success. The piece is to be one of the novelties of the Chicago Opera Company for the coming season. The music is attuned to the popular ear and the story of the French Revolution claims continuous interest.

The performance marked the beginning of the management of Max Palfi at the Kurfürsten Opera. The American tenor of the Vienna Opera, William Miller, and Eva von der Osten, of the Dresden Opera, had the leading rôles in "Kuhreigen," and won the principal individual successes of the evening.

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Dear MUSICAL AMERICA:

So here comes Berlin with some new measures of musical reform, theoretically calculated to bring satisfaction to débutants and people of short artistic stature, though incidentally the critics will also come in for a little slice of benefit.

Naturally, critics can never—or at least, hardly ever—expect to have circumstances altered and conditions readjusted primarily for their comfort and convenience.

To make a long story short Berlin proposes to dispose of its artistic small fry "in bunches." Instead of every little musician holding a concert all his own three or four or five will combine to make the agony just so much shorter than it has been under the old régime. In that way the critics can be sure to settle the hash of everybody and none will have reason to complain of neglect.

And where do the critics come in on this? Well, they will have just so many concerts less to cover, so much more carfare (or taxi fares) saved, so much more time to sleep.

At least such ideal considerations have prompted the Berlin reformers to this move!

Will the scheme work out practically?

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I wish it would, for in that event we might stand a chance of seeing it instituted here in New York. But I am not untroubled by doubts on the subject. The débutant and the mediocrity (the two are not necessarily synonymous, though they seem to have become so in the minds of many persons) are peculiar people. They like to have attention focused on themselves, and they resent the idea that others might possibly be more favored in the matter of applause than themselves. They may not openly admit the possibility of such a thing happening, but they do not like to take chances of not being "it."

There is another aspect to the question. Audiences do not take kindly to the concert appearance of several artists in conjunction—and this even though "joint recitals" of celebrities are generally crowded. They do not seem to relish the frequent change of mood that this arrangement necessitates—except, perhaps, at studio, school and conservatory concerts.

And so when all's said I am afraid that the poor critics will come out to the bad, as usual.

In the meanwhile I see that Henry T. Finck has evolved some unconventional notions on the subject. He is displeased at the idea that provision is made for the further toleration of mediocrities, and insists, truly enough as it seems to me, that "the world does not want minor artists. Most of them would have better incomes and do the world much more good if they learned the art of cooking instead of wasting their time in learning to play or sing," he continues.

An admirable theory, truly! I indorse it with all my heart! But, come to think of it, how are we to be sure that a bad musician will necessarily make a good cook? And if from a third rate musician he were metamorphosed into a bad cook would the cause of humanity not be better served if he remained in his former estate?

However, as I am unskilled in gastronomic philosophy I had perhaps better try no argumentative conclusions with Mr. Finck, who is most emphatically the opposite. So for the time being, and until I feel more at home with my own ideas on this profound subject, I promise to give ear to Mr. Finck's advice. Henceforth when I hear some third rate pianist or fourth rate singer my war cry will be "Ho-jo-to-ho! Back to the kitchen!"

Well, it really looks as though Scotti were to be married this time. As it is not to Geraldine Farrar the newspaper reporters will be obliged to hit upon some new question to ask him whenever he returns from Europe in the future.

Just at present the papers have Miss Farrar in a German sanatorium suffering from goodness knows only how many diversified ailments induced or aggravated by (opinions seem not to be in accordance on that point) over Mr. Scotti's disposal of his heart.

Inasmuch as these same papers only a few months ago eagerly assured us that the friendship of the soprano and the baritone was at an end I can't quite see how they are suddenly laying so much stress upon it again. Personally, I do not feel inclined to grow alarmed over the prima donna's reported illness nor to lend an ear to fantastic stories. I am well aware that if some people happen to withdraw to some quiet European spot for a few weeks' rest the New York papers immediately know that they are in a sanatorium, a clinic, a hospital or whatever else you chose, stricken with any number and variety of diseases.

Speak gently to the oboist and eke to the bassoonist. With the feelings of the clarinetist you may trifle a bit, and the players of the big horns you may even slap on the back.

At present writing I am not able to give you any advice as to how to treat drummers or performers on the glockenspiel, but the next time I run across Arthur Nikisch I will find out.

It is a step in advance to cease to regard the orchestral player as a machine and to treat him as a human being; but it is a considerable step further when the conductor comes to the point where he actually differentiates among them as human beings, taking note of the fact that this one's particular use of his lungs in playing a certain kind of instrument makes him nervous and therefore to be carefully approached, while another's occupation leaves his nerves practically unmolested, so that one may treat him in a rough and ready manner.

It was Arthur Nikisch himself who not long since brought out the point of the necessity of regarding orchestral players as human beings, and so it is logical that he should now take the next step.

As I muse upon this light comes to me. The music of Arthur Nikisch is above all else human. I see at once a definite connection between the humanity of his musical interpretations and the humanity of his attitude toward his players. One follows upon the other as naturally as the day upon the night.

Now discipline is all very well, and there is no such thing as a great orchestra without discipline. But of discipline there are two varieties, the sympathetic and the unsympathetic. No doubt a conductor can get wonderful precision out of his men by ruling them with a rod of iron. No doubt if he is strict enough and stern enough he can get them to do everything right on the dot. I have known these martinets; they are and have been among those who rank as the great conductors of the world. They are usually militarists or "cerebrals," and their music shows it. One sees that they are splendid major generals or that they have vast intellectual conceptions of the works of the masters.

But, after all, what of it? We are human beings, however ashamed we may be of it. We have senses and emotions, as well as a mind (this is the proper flattering way to put it for the sake of those who only think they have minds). Why should we only want to live in one corner of our being? Is not the whole man here for a purpose? If not, why is he here at all? There are people whose discovery of their intellect is so recent, and fills them with such a pride of exclusively intellectual attainment that they carry about with them a gnawing fear that if they acknowledge a single sensation or emotion they are lost. The same may be said of the false spirituality of those who are overawed by the first discovery that they are something more than a body and a brain.

I lay claim to some pride in perception, even if not in attainment, of the human tendencies that I have indicated, but a tense pushing of life exclusively in those directions, in the attempt to quit this vulgar body, is, I find, an occupation warping and hardening to the spirit. He will rise highest who knows how and when to let down. To watch a cat relax is a profitable occupation for the philosophic mind. It is the feline species that knows how to leap.

So I fancy that Nikisch, by letting himself settle right down upon the humanities, not only eases and relaxes the spirit for the higher leapings of his art, but also places his players in the same condition and gives them both the will and the ability to rise the higher for his attitude toward them. Anyway, when it comes to conducting, give me Nikisch. Perhaps my philosophy is all wrong, but it suits me well enough and, dear MUSICAL AMERICA, I hope you may find something in it.

Nor do I mean to imply that the settling down upon the humanities is any easy thing, like falling down upon a feather bed, for example. To settle down upon the humanities does not mean to fall into the bottomless pit of untrained instincts and emotions. For it implies above all else the rare qualities of understanding and sympathy, which, as you are well aware, are too little met with in this sad world.

A friend of mine used to say, "There is always a toad under my rosebush." To find a toad under one's rosebush is about the same as to find feet of clay upon one's idol. The day of sorrow came for me when I read these dire words, "Arthur Nikisch has become enthusiastic over Paderewski's Symphony."

I am a person of considerable assurance, but the meaning of these words takes rank with the few experiences in life which have actually caused me to doubt myself. Of course, there is hope to begin with that "the little boy lied"; in short, that the author of the above words was misinformed. That would set everything to rights at once, at the very slight cost of the demonstration of one man's unveracity. The declaration was, however, written by a man of reputation and printed in a highly reputable paper. So I fear it is to be accepted as true.

I was very enthusiastic myself over the first twenty bars or so of Paderewski's Symphony, but after that point the barometer went down and stayed down for the rest of the long and weary hour and a quarter.

I have still another hope. Perhaps it was only because I did not hear it conducted by Nikisch that I did not like it. Perhaps it will spring into new life under his magic touch. If it does that means all the more trouble and discomfort for me, for I do not believe that Paderewski is a composer. It is out of the frying-pan into the fire. If I am ever compelled to admit that Paderewski is a composer I fear I shall not have a shred of self-respect left. Strange how a few little innocent looking words can sweep away the foundations from one's very being.

Still, as a pianist, Paderewski at his best has done for me what perhaps no mortal will ever do again. As a composer, however, he has done to me what I hope no mortal will ever do again.

Country Life in America has an article on "Musical Insects." The author does not state whether he means pianists, singers, critics, or millionaire amateurs.

The chief difference between insects and other forms of life is that the insects are smaller and less noble. At least I do not remember meeting with many noble insects. I saw a magnificent green and gold one the other day that might be so designated, but he was in a glass case in a museum and had a pin stuck through him, from which I gathered that it is the function of some Providence to keep the insectivore from inchoating upon the domain of nobility—at least to prevent them from doing so with impunity.

How seldom we find a large musician, I mean a truly large one—large of heart and large of mind—how seldom do we see one working disinterestedly for the cause of music. How seldom do we find one acting throughout each day as if he believed and actually felt that music is a divine gift to man (even your Mephisto himself can appreciate such things). How often—how almost always do we find him working for the advancement of his little self, in unimaginable little ways. Truly, almost any article on musicians could with propriety and verisimilitude bear the title "On Musical Insects."

I do not mean that musicians are to abandon the requirements of their profession and live in a realm of strained idealism concerning their art, devoting it wholly to things which do not pay. Largeness, as I see it, does not consist in this, but in keeping so close to the heart of music, conceiving so greatly its mission among men, that one's profession itself is constantly shaping itself to greater ends. I like to feel of a musician that despite the fact that he must be bound down to live upon this earth, and must necessarily follow his musical profession in it, he still radiates a sense of the glory and grandeur of music and the possibilities of music.

You see I become weary of very cynicism itself, and the returning swing of the pendulum brings me up with a bump against its opposite. Your

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Of the fifty concerts which Mme. Clara Butt, the English contralto, and her husband, Kennerley Rumford, baritone, will give in America next Winter, it is probable that at least eight will be in New York and its immediate vicinity. The concerts in New York will be so arranged as to reveal each side of Mme. Butt's varied art, some of the appearances being orchestral, some conventional recitals, and still others of a popular character with assisting artists. Similarly the country at large will have an opportunity to express its preference. Mme. Butt and Mr. Rumford are due in America early in January. They will visit this country on their way to Australia.

William C. Carl Coming Home

PARIS, Sept. 7.—William C. Carl, the American organist, who has been in Paris in connection with the memorial to the late Alexandre Guilmant, sailed for New York to-day on the *Lusitania*.

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"A wonder-youth from the Northland."—*Chicago Daily News.*

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AN ELEVEN YEARS' ADVENTURE

Comparative Joys of Pirates and Idealists—Transmigration of the Wa-Wan Press—Definition of an Ideal Enterprise—Suggestions to Those About to Begin One—Distressing Tendency of the Ideal to Become Real

By ARTHUR FARWELL

NO adventure in the world is so exciting as that of conducting an ideal enterprise. Being a pirate is not to be compared with it for an instant, for a pirate's life is one of constantly decreasing vista, while the vista of the conductor of an ideal enterprise constantly unfolds, disclosing new and unsuspected wonders day by day. The pirate begins by having the whole world for his own to roam in, and this constantly dwindles until at last the measure of his footing is the mere end of a plank. The conductor of an ideal enterprise, on the other hand, begins with scarcely more than a plank's space to stand on, and ends by having the freedom of the universe. As for battles, his days are one continuous exhilarating war; whereas your pirate has to wait for days, or weeks sometimes, for a ship to appear before he can have a little excitement, and even then it is too often a case of mere bullying and not of good honest fighting.

I speak upon these matters with some sense of conviction, for I know as much about pirates as anyone who has been a boy ought to know, and, as to ideal enterprises, I have but recently granted honorable discharge to one which I let out of the bottle, like the genie in the Arabian Nights, eleven years ago, having been its master and slave, alternately, throughout that time. It has often been an unruly genie, but never an uninteresting one.

The ideal enterprise to which I refer is the Wa-Wan Press, of Newton Center, Mass., which might be defined as the concrete manifestation of the abstract belief in the dawning of a new era in American music. Its honorable discharge consists in having given over its destinies, in August of the present year, into the hands of the publishing house of G. Schirmer, of New York. The reason for this is that it was no longer ideal, at least in its original sense, but real, and therefore entitled to a place in the world of mature, concrete, American musical realities.

Defining the Ideal Enterprise

An ideal enterprise may be variously defined, according to the point of view from which it is regarded. To one's practical friends it is an undertaking characterized chiefly by insanity. To those who wish that they had thought of it, or had done it themselves—that is, to the jealous—it is

a "wild scheme." To one's out and out enemies it is some new kind of swindling game. To oneself it is a "divine adventure." It is to turn belief into manifestation—vision into fact; and that is the most thrilling game in the world.

It requires no capital to start an ideal enterprise—at least no material capital. The reason is this. An ideal enterprise, before

are a great many persons who, on the pathway of their evolution, have not yet got as far as the trite. Take a familiar illustration. To become a composer is to start an ideal enterprise; and yet how many people there are who cannot apply the principle stated to such a simple act! I have heard a score of people say, "Yes, it is all very fine to be a composer if one has plenty of money," as if it required sybaritic grandeur and infinite leisure at the very outset to put a few notes down on paper! We think too much of Wagner in silken robes writing "Tristan" in Venice and too little of him writing the "Flying Dutchman" in poverty, and amidst other activities, in Paris.

Ideals are such dangerous things (since they may prove to be but whims or vagaries after all) that it is the height of unwisdom to experiment with them, in the beginning, in any but the smallest ways. People are frightened by the thought of ideal undertakings because they cannot seem to realize



Don Quixote Arthur Shepherd, with the lance of the Wa-Wan Press, and mounted upon the Rosinante of American Music, charges the sheep of Philistia, guarded by the snarling Watch Dog of Popular Music while Sancho Panza Mahonri Young derides him, seated upon the Donkey of American Art, which feeds upon the thorny cactus of American appreciation. Cartoon by Mahonri M. Young, Salt Lake City, 1908.

it is started, is wholly ideal; that is, it has no existence in the material world, but only in the mind. The object is to get it out of the mind into the material world, or, more accurately, perhaps, to get it into the material world without letting it get out of the mind. It does not have to get into the material world all at once—in fact, it cannot. But its entrance, at the outset, may be effected through as small an aperture as one may desire. One can make a pin-prick without calling in the captains of finance. And through a pin-prick an ideal may be drawn which will change the world.

To say these things may be trafficking in the trite. If that is true, then there

that there is no law which declares that a man must make his living by his ideal enterprise. Spinoza did not quit his lens-making to become a philosopher, nor Sachs his cobbler's bench to become a poet. If the ideal effort assumes at last the qualities and proportions which enable it to bring a man his living, well and good; but if one conceives that it is to do so from the beginning, then it is no ideal enterprise at all, but a mere piece of folly.

The most ideal condition for the inauguration of any ideal enterprise, with the young, at least, is pennilessness, or at the most an earned income which provides nothing above the necessities of existence. Under these conditions there can be no doubt whatsoever of the sincerity of the ideal effort, and, vastly important, there can be no power given the idealist to misapply. The unproven idealist is a very genius in the misapplication of material power.

The total capital which was mine to apply to the founding of my own ideal enterprise, in 1901, might be summed up in the following highly unbankable items:

1. Ardent love of music.
1. Absolute and unshakable belief that music was to play an immense and undreamed of part in the upliftment of American humanity.
1. Knowledge that it could do so only as a creative art.
1. Absolute and unshakable belief that American composers would rise to the occasion.
1. Knowledge that American composers had gone farther in originality and attainment than could be known from their then published works.
1. Knowledge that music as a progressive and creative art was not then receiving its due in America.
1. Belief that it was time for a general recognition of the composer as a factor in the national life.
1. Unwillingness to live in a country where such was not the case.
1. Belief that primitive music in America was

to play an important part in the national development.

1 Knowledge that it was time to act.

10 necessary things.

Printer's ink and paper are cheap and common things, and it was not difficult to wheedle enough promises of subscriptions out of people on a basis of the above platform to warrant risking a little bill at the printers.

It is a general principle of physics and metaphysics that a thing set in motion tends to keep on going until checked by opposing forces—friction, critics, or other impediments.

That is precisely what happened in the present case. The ideal presented was general enough to touch the interests of many persons, not only composers, but singers, pianists, music-lovers and students singly and in clubs throughout the country. The seed was planted at the right season and in fruitful soil.

Adventures then came thick and fast enough to make any pirate envious. What with travels, organizations, societies, concerts, life among the Indians, the discovery of new composers, the crossing of swords with critics—all growing out of this one so variously pregnant idea, as it proved to be—life became more exciting than any cruise of Captain Kidd could have made it. Allies sprang up on every side and it became a fine spectacle of battle, with all America for the battlefield.

However, it is not history that is my theme, but ideal enterprises, their import, and the lessons to be learned therefrom. Struggle is their very soul, the breath of their being; and the more ideal they are the greater the struggle. So long as the struggle is there the joy is there. There is an infinitely keener pleasure in fighting out of the white heat of unaccepted vision than in reflecting upon a field that has been won.

When the Ideal Becomes Real

There comes a time, however, in the course of events when a sudden and awful realization dawns upon the author of an ideal enterprise, striking black horror into his soul—a time when he perceives that it is the inevitable tendency of an ideal enterprise to become real. To become real is the deadliest disease that can strike into the vitals of an ideal enterprise. Let reality but take a firm grip of it and it converts it at last into—a business! And what has an idealist to do with business!

At this stage there is but one thing for the unhappy idealist, defeated in his very victory, to do—ignominiously flee, and set forth in quest of new ideal enterprise. It is the tragedy of the idealist that in the excitement of the game he has forgotten to what end he began the play, and when he remembers it he flees it—a coward, afraid of the real. The adventure is over—the story done; and only in the atmosphere of adventure can he breathe.

As he turns to the new adventure a source of consolation remains to him—the world begins where the dream leaves off, and others may now have pleasure of that which he has reluctantly yielded to the world. Yet still a greater happiness awaits him, for he must know that his ideal was infinitely greater than any fragile realization which he has attained, and that an eternal and inexhaustible unrealized still waits upon his endeavor.

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Mr. Herbert Sachs-Hirsch has a great deal of technique and a very fine touch. He played exceedingly well the Schubert-Liszt Erlkoenig, and rendered with clear conception and fine expression a group of Chopin, but he obtained his highest success and enthusiastic recalls with the Liszt Rhapsody, which aroused heated applause.—Translation from "Le Canada" Montreal.

Herbert Sachs-Hirsch was warmly received. He is an excellent pianist with brilliant technique and great depth of feeling, and he undoubtedly won his audience.—Montreal Daily Witness.

The pianist, Mr. Herbert Sachs-Hirsch, made a success in his first concert in his native city. He was recalled after each number. The young man—he is but seventeen years old—played with nice taste, an efficient technique, and a true regard for expression and nuance. In the delicate pieces, and especially in the Schumann number, played as an encore, he was most charming, singing out the melody on the piano, and keeping the accompaniment subdued in an exquisite and charming manner. Mr. Sachs-Hirsch has a brilliant future.—Newark Sunday Call.

Herbert Sachs-Hirsch gave the audience a rare treat. The young pianist warmed to his task and so won his hearers with his splendid performance that he was given an ovation.—Newark Star.

Mr. Sachs-Hirsch gave a splendid performance last night. He is a young and exceptionally gifted pianist. The audience left no doubt as to their approval of his magnificent work.—Pittsburg Press.

Herbert Sachs-Hirsch, a young man with fine interpretative ability and abundance of technique, was warmly received. His performance, especially in the Hungarian Rhapsody of Liszt, left nothing to be desired in warmth and breadth of feeling.—Pittsburg Chronical Telegraph.

Three Chopin numbers by Mr. Herbert Sachs-Hirsch gave an excellent idea of the talents of that young gentleman. His execution was faultless. His playing was one of the most enjoyable features of the evening, especially the familiar Liszt Hungarian Rhapsody, in which he seemed to catch the full significance of the famous composer and the rollicking spirit of the number.—Hartford Daily Times.

Herbert Sachs-Hirsch, the pianist, was surprisingly able for one of his undoubted youthfulness. His playing was of an order to put him out of the ranks of the "boy prodigy" and into the class of the greater artists. His treble tones were of a delightful liquid quality, and his



HERBERT SACHS-HIRSCH

bass was full and rich in tone and quality. Throughout his program he gave an intelligent and mature interpretation that was greatly appreciated by his hearers. His Chopin numbers were given with great charm and individuality, and his Liszt Rhapsodie Hongroise No. 6 was magnificent.—Trenton True American.

Herbert Sachs-Hirsch labored under the misfortune of being known as an "infant prodigy," being but seventeen years of age; but none would have guessed it from his playing. He showed delicacy and appreciation, particularly in his Chopin numbers. His choice of the Berceuse was daring, since it has been played so often by greater pianists, but he did not fail. A Liszt Etude was also worthy of remark and close attention. An artist who can make Liszt melodic, rings true, and the young musician accomplished this. His Liszt Rhapsody certainly deserved the applause, and his encore—a Pastorale by Scarlatti—was in taste, and showed individuality of interpretation.—Troy Record.

The young pianist, Herbert Sachs-Hirsch, will make a name for himself, although the one he has ought to be sufficient for anybody. He played Chopin and Liszt (Liszt very appropriately on his centenary), and played them faultlessly. Meanwhile he is a remarkable seventeen-year-old, and amazingly modest for that kind of a musician.—Troy Times.

Mr. Sachs-Hirsch, the pianist, although only seventeen years old, proved his right to be associated with such a great artist as Mary Garden. He interpreted Chopin and Liszt with adequate technique, plenty of power and a matured intelligence beyond his years. He was heard in a Chopin group, and Liszt's Etude de Concert in F and Hungarian Rhapsody No. 8. For an encore he gave a Pastorale by Scarlatti-Tausig, with exquisite daintiness and clarity of tone.—Troy Daily Press.

Young Mr. Sachs-Hirsch, the pianist, gave a Chopin and Liszt programme that went very far towards making up the deficiencies of the piano as an instrument, usually so evident after singing like Mary Garden's. His technique is unexceptionable, and he played with a nicety of choice that marks him as a thoroughly able artist.—Albany Times-Union.

Herbert Sachs-Hirsch is a brilliant pianist. His numbers last evening—compositions of Chopin and Liszt—were given with mastery and he was repeatedly encored.—Albany Evening Journal.

Herbert Sachs-Hirsch is a young pianist of seventeen years with a most marvelous touch. His playing was brilliant as well as delicate, and he enthused his audience most highly.—The Post-Standard, Syracuse, N. Y.

Herbert Sachs-Hirsch, the young pianist, has an exceedingly able technique and the promise of a brilliant future. He played compositions of Chopin and Liszt in a straightforward manner, without affectation, and succeeded admirably.—Boston Daily Advertiser.

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ECHOES OF MUSIC ABROAD

Bayreuth Festival Powers Unable to Cope with Ticket Speculation—Maurice Renaud Breaks "Irrevocable" Decision Not to Sing Again—Colon Theater Under Influence of the Evil Eye—Japanese to Make a Propaganda for Their Music in Europe—Edyth Walker Changes Her Mind and Goes Back to Hamburg

DESPITE all the contractual stipulations with which all tickets sold nowadays for Bayreuth festivals are hedged about, ticket speculation continues to flourish both at the official headquarters of Wagner music drama and at its authorized agencies. To such lengths has it been carried this year that the festival administration recently urged the Bayreuth city council to take the matter up with a view to solving the problem.

A letter was received from one woman who had paid an agent in Bayreuth \$45 for two tickets. For a seat in the third row of the gallery, at the side—an unfavorable location—\$11.25 was demanded and paid. The New York *Staats-Zeitung* further reports that Dr. Casselmann, the *Oberbürgermeister* of Bayreuth, stated at the meeting that another woman recently paid \$450 in America for a number of tickets for which the festival management would have charged her only \$50, and was quite astonished when she reached Bayreuth to learn how cheap they could have been bought there. Attention was also called to various agencies in other cities, Carlsbad, for example, where \$20 was asked for a ticket. The uniform price of seats is \$6.25 under the higher schedule, adopted a year ago.

The *Oberbürgermeister* emphasized the fact that this ticket speculation is all the more reprehensible from the fact that the festival administration is always ready to redeem unused tickets up to the day of the performance. Much as the council deplored the state of affairs, however, it had no legal authority, he said, to take any measures against it.

THE General-Intendant of Berlin's Royal Theaters, Count von Hülsen-Haeseler, is not one of the perfect Wagnerites who are seeking legislation to preserve the Bayreuth sanctity of "Parsifal." In the course of an address on the subject the other day he declared himself to be unable clearly to perceive that there is any justification for creating a precedent by means of an exceptional legal measure.

Now that ill-health has compelled Frau Cosima Wagner to withdraw from the management it depends solely upon one person, he explained, and much as all desire that the unique creation of one of Germany's sons should be preserved to Germany, the day must at last come when no descendant of the creator's will be there to bear the sceptre. And will not those completely changed conditions cause the festival playhouse to become a more or less business undertaking?

"In examining a question of such far-reaching importance, we must not leave out of consideration such matters as whether the legislature has the moral right to exclude millions in Germany from the enjoyment of a work which more than any other is destined to raise and to elevate, while the same work meanwhile becomes the common property of the multitude abroad. But certainly I most sincerely desire that the free 'Parsifal' should be given only in a worthy form. Owing to the religious subject the authorities should have the power to see that only those theaters be allowed to perform the work which could give guarantees of doing so in a really proper and worthy manner."

SOON after his return to France from America in the early Summer Maurice Renaud plunged his very numerous following into the gloom of a London fog by announcing his irrevocable decision never again to appear in public. But there is a gleam of hope in the fact that a week or so ago he sang his *Athanaël* in

a performance of "Thaïs" at a fashionable resort on the Norman coast. At any rate, *Le Monde Artiste* reads it as an indication that the great singing actor has been reconsidering his determination and has decided not to regard it as irrevocable, after all.

BY way of rendering homage to Massenet, Director Carré re-opens the Paris Opéra Comique with "Manon," with Marguerite Carré, Léon Beyle and



Gustav Mahler's Birthplace in Kalisch, Bohemia, from a Picture Never Before Published in America

Jean Périer, and followed it last week with "Werther," while, in addition to "La Navarraise," which is to serve as the vehicle for the début of Mlle. Lubin, a first-prize winner both in opera and in *opéra comique* at the Conservatoire this year, "Le Jongleur de Notre Dame," "Thérèse" and all the other works that the most representative of French composers contributed to this institution's repertoire will probably be held in readiness.

At the Théâtre Lyrique de la Gaité the première of "Panurge," which Massenet wrote especially for that theater in appreciation of the way his "Don Quichotte" was given there, will be held back until Vanni Marcoux's return from his American engagements. One of the first novelties of the season at this house will be Jean Nougues's "L'Aigle," with Henry Albers in the name part.

One of the last things Massenet wrote was a vocal quartet, "La Vision de Loti," the poem by Edouard Noël. It has not yet been published and was to have been sung for the first time at Esther Chevalier's June *séance de déclamation lyrique* by Louise Grandjean, Lucie Arbell, Lucien Muratore and M. Dangès. As the composer was not well enough to be present it was postponed until next March. It is dedicated to Mme. Chevalier, formerly of the Opéra Comique, and now one of the more prominent of Paris's many singing teachers.

FOR "wonder-children" Massenet had a pronounced aversion. On one occasion he was prevailed upon to let a precocious boy play for him and then urged to give his opinion of the performance.

"You do not lack talent," he said to the young virtuoso, "and with the necessary industry you may yet go far with it."

"I want very much to compose, also," said the boy; "tell me, master, how must one go about it?"

"Oh, for that you must learn a great deal, and, incidentally, grow a little older."

"But you yourself composed when you were only thirteen," objected the boy.

"That's true," Massenet smiled, "but, then, you see, I never asked anyone how to go about it."

Another story now recalled tells of a budding composer who once went to Massenet with the intention of playing his first opera for him.

"You know," he began, "that Molière used to read his new plays to an old woman in the belief that scenes which evoked applause on her part would produce a similar effect in the theater; hence I have decided to read my work for you, knowing, as I do, that whatever pleases you will appeal to the public in like manner."

"You are very kind, my dear sir," interrupted Massenet, "very kind, indeed, but since you are not Molière you will be good enough to excuse me from being your old woman."

HAVING opened its hospitable doors to the music of the Western world, Japan has begun to think that her own music is worthy the serious attention of European centers as an element of culture. Several of Tokio's musicians have been



discussing a project to send musical missionaries to Europe in the interests of native Japanese art. The plan is to send a company of their singers and performers on their musical instruments to make a tour of the more important cities and introduce compositions specially written for their instruments by native musicians. It is thought by the promoters of the scheme that it might result in Japanese music's being adopted as a serious study by Europeans.

THE Colon Theater at Buenos Ayres has been under the malignant influence of the "evil eye" since the beginning of the season. So, at least, the Italian news-chroniclers aver by way of explaining the singular tale of mishaps that have pursued the Colon *personnel* from the outset. Here is a list of the misfortunes that are attributed to the *jettatura*:

1. At the dress rehearsal of "Aida" Margarethe Matzenauer fell and broke her leg. Result—enforced rest of a month in bed.

2. Just before the first performance of "Tosca" Conductor Toscanini, while taking a bath, suffered a pain in the back that practically paralyzed him. He insisted upon being carried to the theater, however, and there he managed to conduct the performance, but he had two weeks of physical agony.

3. In the same performance of "Tosca" Cecilia Gagliardi, the *Tosca*, sprained her ankle when she jumped into the Tiber in the last act, and paid for it with a fortnight's absence from the stage.

4. Mme. Bonaplata, one of the other principals, fell ill the first day she presented herself at a rehearsal. Fever developed and the singer spent three weeks in bed.

5. Four members of the company lost relatives by death on the evening of the opening performance. The tenor Cellini lost his father; the basso De Angelis, his daughter; the concertmaster of the orchestra, his wife, and Clivio, one of the conductors, his wife.

Here, indeed, is food for superstition.

There are some strong high lights, too, in the picture, however, and one of them forces into prominence the success Rinaldo Grassi has been winning down there. This young tenor with length of voice and limb has been steadily developing, it would appear, since his one season at the Metropolitan at the beginning of the Gatti-Toscanini régime. To him has been entrusted the lion's share of the tenor rôles, and Argentine critical opinion is practically unanimous as to the beauty of his voice.

He was the *Cavaradossi* to Mme. Gagliardi's *Tosca*—an impersonation that commanded much praise, more especially on the vocal side, by way of exception in these latter days—while Pasquale Amato as *Scarpia* made an unqualified success with his audience. After all, however, it was Toscanini's orchestra, according to the *Giornale d'Italia*, that was "the real protagonist of the performance."

EXERCISING the traditional privilege of her sex, Edyth Walker has decided to return to Hamburg and the Municipal Opera there this season, after all, instead of leading the life of a wandering star, with Berlin as her headquarters, as she planned when her Hamburg contract expired. This is the result of negotiations that have been pending for some time between Dr. Hans Loewenfeld, the new director of the Hamburg institution, and the American soprano. She will make her re-appearance there before the end of this month.

Hamburg prides itself on its Opera and the change of administration, with the coming of Felix Weingartner as conductor-in-chief, seems to promise a new era for it. "Aida" was the inaugural opera of the new régime and an auspicious performance is reported, Weingartner conducting, of course, and Lucille Marcel singing the name part.

This busy Hanseatic city on the Elbe has ever boasted of strong contralto lungs. For years it has had Ottilie Metzger, than whom there is probably no more popular artist on the German stage, and wasn't it in Hamburg that Ernestine Schumann-Heink first won her spurs? They will still tell you there of her wonderfully sonorous *Carmen*!—And there was much satisfaction over Dr. Loewenfeld's success in securing Margarethe Matzenauer's signature to a contract for both ante- and post-Metropolitan engagements, though it could not be foreseen that the disillusionment of divorce would be remedied by the unheralded appearance of an Italian Prince Charming with a tenor voice in time to make the materialization of her first Autumn series of appearances extremely doubtful up to the last minute.

ONE of London's choruses, at least, the Alexandra Palace Choral and Orchestral Society, conducted by Allen Gill, is going to be as industrious this Winter as the Berlin Sing-Akademie choir, whose ambitious plans were noted in this place a week or so ago. The London chorus plans eight concerts, one a month from October to May, with an extra Good Friday repetition of "The Messiah."

At the October concert "Elijah" is to be sung; in November, Granville Bantock's "Omar Khayyam"; in December, Gounod's "Faust," in concert form—an incomprehensible choice, considering the endless opportunities London has had to hear the work in its original form at prices to appeal to every pocketbook. "The Messiah" is the January work, Lyon's "Man of Sorrows" and Coleridge-Taylor's "A Tale of Old Japan" will be given at the February concert. Bach's Mass in B minor, Coleridge-Taylor's "Hiawatha" and Sullivan's "Golden Legend" complete the list. *A propos* of "Hiawatha" it is hardly probable that the five-scene ballet based on that subject which, it was announced but a short time ago, the composer had begun, was finished when death overtook him last week.

EXPERIMENTS with opera in the open both this year and last at the German Baltic resort of Zoppot have proven so satisfactory to Summer visitors and, therefore, the promoters, that it has been decided to continue them next Summer. Last year the natural forest theater provided a charming setting for Ludwig Thuille's

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

"Lobentanz"; this Summer Humperdinck's "Hänsel und Gretel" was equally in its element there and Smetana's "Bartered Bride" only a little less so. Next year Carl Goldmark's "Cricket on the Hearth" and Johann Strauss's "Gypsy Baron" will be given under the same conditions.

BEGINNING its new lease of life with a clean slate, the Berlin Kurfürsten Oper will now resort more to "guests" of more or less distinction for special bait for a public made somewhat sceptical by the first inglorious season. This policy was put into practice at the outset last Saturday, when for the opening bill the Wilhelm Kienzl novelty, "Der Kuhreigen," Eva von der Osten, of the Dresden Court Opera, was engaged to lend stellar luster to the cast. William Miller, the Pittsburgh ex-newsboy who is now one of the Vienna Court Opera's tenors, has also been engaged by Palfi, the new director, for a series of appearances, likewise the Leipsic and Boston tenor, Jacques Urlus.

On Tuesday of this week Mozart's "Cosi fan tutte," as modeled after the Munich

Mozart Festival production, was staged. An early premiere of Wolf-Ferrari's "Secret of Suzanne" is scheduled, with a revival of Offenbach's "Duchess of Gerolstein" and a premiere of George H. Clutsum's "King Harlequin" to follow. Erich Korngold's pantomime "The Snow Man" is promised for December.

OPERA-IN-ENGLISH enthusiasts will now be able to say "Even Finland has opera in the vernacular." This is because Aino Ackté, the noted Finnish soprano, is about to make an interesting experiment with her home people by renting, in partnership with one Edvard Fazer, a small Russian theater in Helsingfors for three months in the year and producing operas sung in the Finnish language. Puccini's "Manon Lescaut" will be one of the first works performed.

OF Liszt festivals the end is not yet. As the aftermath of last year's centenary celebrations in Germany the Halle branch of the International Franz Liszt Association will hold a festival consisting of two concerts—a festivalette, so to speak—at the end of this month. J. L. H.

FROM MUSICAL AMERICA READERS

Gilmore's Peace Jubilee Music

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA of June 15 quotes a statement regarding the peace jubilee in Boston credited to J. M. Coburn of Kansas City, Mo., in the *Star* of that city. This interview states: "The concerts of the National Peace Jubilee held in Boston in June, 1869, were the largest ever held." Here are the facts: At the jubilee in 1869, approximately, there was a chorus of 10,000 and an orchestra of 1,000, with a large organ. At the World's Peace Jubilee (both were duly credited to the indefatigable, Patrick S. Gilmore) there was a chorus—in round numbers—of 20,000, an orchestra of 1,000 and a very large organ, with fifty anvils and 100 players. Several batteries of light artillery outside of the Coliseum accented the first part of the measure of the choruses and other Gilmorean accessories were used, such as ringing the church bells of the city, all of which made such an aggregation of musical thunder that Artemus Ward said it could be heard at Portland, Me., through a smoked glass!

In addition to the above concert forces there were noted soloists, including Ole Bull, violinist, and the great dramatic sopranos, Peschka-Seatner, et al., also a representative military band from England (Godfrey's), from Germany (Saros)

Now It's a Duet

Romantic Johnstown, which no doubt Would perish rather than deceive us,
Through agents of the press sends out
A tale of Orpheus redivivus,
A wizard of the violin,
One of the Paganini genus,
Who managed by his art to win
A Eurydice fair as Venus.

The girl is of a haughty race
Which puts on fiddlers an embargo.
Yet boldly he began the chase
And started in with Handel's "Largo."
Then came the "Liebestraum" of Liszt,
Which well expresses adoration,
And then Tchaikowsky's "Chanson Triste"
And Mendelssohn's sweet "Consolation."

Unmoved by rude parental sneers
He played ahead to please the daughter
And reeled off Schubert's "Praise of Tears"
And Charlie Cadman's "Sky-Blue Water."
Resolved to win that maiden yet,
He hastened to improve his chances
With Paderewski's minuet
And Brahms's warm Hungarian dances.

The old man got his gun and swore
To fill with lead the suitor pesky.
But still the latter held the floor.
He dashed off Dvorak's "Humoresque,"
Likewise some gems of Robert Franz,
The "Gypsy Tune" of Paganini,
Old David Popper's "Elfentanz,"
And all the best things of Puccini.

The wrathful kick that Father made

and from France. I attended both of these musical jubilees. Without mentioning details it will not require any "stretch of the imagination" to decide which was the larger—the jubilee and concerts of 1869 or 1872. H. S. PERKINS.

Chicago, August 30, 1912.

Mr. Werlein and the French Opera Co.

To the Editor of MUSICAL AMERICA:

In your current issue I notice that the Aborn Opera Co. is negotiating with Philip Werlein, president of the New Orleans French Opera Association. You will please correct this, as I am not the president of the association but merely a member. Mr. George Denegre is the president. My interest in the opera is simply that of a patron. I have done everything that I can to not only maintain the Opera for New Orleans, but also to establish a permanent symphony orchestra.

The French Opera troupe for this coming season will be the best that New Orleans has yet had and will sail from France on October 5, the season beginning on October 31, under the control of Mr. Vaurigaud, who will represent Mobisson. Mr. Jules Layolle, the former director of the troupe, will return in the employ of the new impresario. Very truly yours,
New Orleans, PHILIP WERLEIN.
September 2, 1912.

Was sternly echoed by the Missus,
But, heeding not, our Orpheus played
That dulcet Nevin tune, "Narcissus."
He gave his love the sad refrain
Of Chopin's "Funeral March" to haunt
her,
And when he did "Kiss Me Again,"
She ran away with him instant.

Learn, lovers, from the yarn we spin,
To take henceforward no denial,
But learn to play the violin
And give the Orpheus plan a trial.
Johnstown has shown what may be done
With music. 'Tis the best of tonics,
Out on the maid that can't be won
With pizzicatos and harmonics!
—Pittsburgh Chronicle Telegraph.

O. B. Boise, of the faculty of the Peabody Conservatory of Music, Baltimore, signs his musical criticisms in the *Baltimore News* O. B. B. as his nom de plume.

Lately he has picked up a pound or two in weight and shows evidence of embonpoint. Hence this emanation from an observant pupil:

OH BEE CITY.

O. B., be obedient
To nature's stern decrees;
For though you be but one O. B.
You may be too obese.

Trentini to Star in New Opera

Emma Trentini, the light opera prima donna, arrived in New York from Havre September 6. She will make her first appearance as the star of "Firefly," a new light opera, in October in Syracuse.

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MME. NORDICA HOME FOR BUSY SEASON

Sixty Concerts and Engagements with Two Opera Companies in Store for Prima Donna

Returning from a three months' vacation in Europe, which has left her in better health than she has been for years, Mme. Lillian Nordica arrived on the *Olympic* September 12, ready for her tour of sixty concerts which begins in Halifax on September 27, and for her later engagements with the Boston and Chicago-Philadelphia opera companies. Mme. Nordica was met at the pier by her husband, George W. Young, the banker and politician, and went immediately to her Summer home at Ardsley-on-Hudson.

Although Mme. Nordica's Summer abroad was mainly for vacation purposes she made two concert appearances in London. She met Andreas Dippel in Munich and arranged with him to sing with the Chicago company in Chicago and Philadelphia. She will sing for Henry Russell in Boston in February. With the Dippel organization Mme. Nordica will sing *Tosca* for the first time in her career and will also be heard as *Isolde*. She will aid in dedicating the new auditorium at Portland, Me., in connection with the opening of the Maine Festival.

Mme. Nordica heard Jean de Reszke sing in Paris and said that he was still the great tenor of a decade ago. "He never was in better voice," said the prima donna. She tried to persuade him that he ought to come to America, but he replied that it was too far away, and, besides, he saw the best part of it anyway in Paris. Another celebrity of former operatic days whom Mme. Nordica saw abroad was Milka Ternina, who lives on Mount Salzburg in Berchtesgaden.

Mme. Nordica was considerably slenderer than when she went away. She said she had lost fifteen pounds through a new system of reducing, of which she declined to



Mme. Nordica's Latest Portrait

tell the secret. However, she offered to reveal it to any woman who would take the trouble to write to her at her home in Ardsley.

the soprano soloist at Point Chautauqua for the Chautauqua Circle during August, returned home last week delighted with her success there. Mrs. Murray was spoken of in the highest terms, the newspaper notices which she received being laudatory in her singing of such offerings as Stevens's "The Nightingale," which gives her opportunity to display her upper range; "One Fine Day," from *Madama Butterfly*; Minetti's "The Rose and the Lily," Turvey's "Magical June" and other solos. Mrs. Murray is the soloist of Emory Methodist Episcopal Church of Pittsburgh and will engage in concert work this season.

Anthony Jawelak, the Pittsburgh boy blind pianist, was soloist at one set of concerts with the Russian Symphony Orchestra, Modest Altschuler director, last week. The orchestra closed its engagement here Saturday night. The young man played Mendelssohn's Piano Concerto in G Minor and gave all three movements without interruption. The prodigy made a profound impression. He was given excellent support by the orchestra, which played Humperdinck's *Dream Music* from "Hänsel und Gretel," and other numbers of an interesting character. The concerts were well attended, in spite of exceedingly warm weather.

E. C. S.

Brooklyn Sängerbund Tourists Return from Europe

Members of the Brooklyn Sängerbund who toured Germany recently returned last week and were welcomed at a gathering in Sängerbund Hall on September 5.

There were impromptu addresses by many of the more prominent members of the Sängerbund, and a number of songs were sung.

The singers left Brooklyn on the Fourth of July and traveled more than 8,000 miles through Europe. Throughout the trip things were kept pretty lively. There were socials twice a week, and on other nights groups of the singers were wont to assemble in the bow of the boat and, under the spell of the lazy moon, drift off into the sweet strains of the half-forgotten Rhine melodies, only to finish with some old Southern songs like "The Suwanee River."

On July 10 the Sängerbund members gave a concert on shipboard for the benefit of the Seamen's Union. They had given one at the Royal Music Academy at Berlin for the benefit of the Children's Home there.

The chorus visited Dresden, Aussig, Vienna, Salsberg, Munich, Nuremberg, Wiesbaden and Cologne.

Kreisler to Introduce New Concerto by Weingartner

The right of first performance of Felix Weingartner's new Violin Concerto has been secured by Fritz Kreisler, who will perform it for the first time in Vienna on October 28. Two more performances have been arranged at Amsterdam and The Hague, followed by the first production of this concerto in America at Boston, also by Mr. Kreisler. Additional performances have been planned in Berlin, London, Chemnitz and Paris. The composition is shortly to be published by Breitkopf & Härtel.

EUROPEAN TOUR FOR IRMA SEYDEL AS AN ORCHESTRA SOLOIST



Irma Seydel, the American Violinist, with a Party of Friends at East Sandwich, Mass.—Left to Right, Standing: Miss Seydel, Mrs. Theodore Seydel; Sitting: Miss Kuerel, Mrs. André Maquarre, André Maquarre

Boston, Sept. 10.—Good reports are received from Theodore Seydel, who is now at Bayreuth, regarding the tour which he is mapping out for his daughter Irma, the talented violinist. The tour will begin with several concerts in Cologne, where she appeared with such great success two years ago. Many other engagements have been booked throughout Germany, Spain and other countries of Europe. Miss Seydel's appearance will all be with orchestra. Mr. Seydel will return about the middle of September to play with the Boston Symphony Orchestra, of which he is a member.

The accompanying picture shows Miss Seydel and her mother, in company with André Maquarre and Mrs. Maquarre, with whom they spent part of the Summer at East Sandwich, Mass. Mr. Maquarre is the director of the "Pop" concerts, which follow the regular Symphony concerts in the Spring, and is also a successful composer. Many of his compositions will be played in Frankfurt, Germany, in September, among them being "Au Claire de Lune" and "Chanson d'Amour." A. E.

Chaliapine and Gorky Collaborating on Opera

PARIS, Sept. 7.—Feodor Chaliapine, the famous basso, and Maxim Gorky, the novelist, both Russians and both of nihilistic tendencies, are said to be co-operating on an opera to be called "Ivan Sassunine." The two have healed the breach that came between them when Chaliapine knelt before the Czar at an operatic performance.

PITTSBURGH CHORAL CONDUCTOR RE-ELECTED

James Stephen Martin Remains Leader of Organization He Has Directed Since Its Inception

PITTSBURGH, Sept. 9.—The Pittsburgh Male Chorus held its annual business meeting and first rehearsal of the season last Tuesday night in its new headquarters in the rooms of the Pittsburgh Camera Club. James Stephen Martin was re-elected director of the organization, a position which he has held since its inception.

The following officers were elected: W. B. Lawton, president; John A. Hibbard, vice-president; L. S. McKeever, treasurer; W. E. Porter, secretary and business manager; directors, W. S. Phillips, Hollis Edison Davenney, J. Roy Dickey, C. M. Borah, Stephen C. Mason, F. W. Sproul, C. F. Preller; accompanist, F. William Fleer; librarian, A. A. Ross; assistant librarians, J. N. Belleville and A. M. Cullis. The chorus has been limited to seventy voices,

but many more could be admitted, as there is a large waiting list.

The band concerts in the parks of Pittsburgh came to an end last week with a final concert by the Pittsburgh Concert Band, under the direction of W. L. Passaquay-Mayer, president of the Pittsburgh Musical Union. The city appropriated \$10,000 for music in the parks and it is estimated that 300,000 or 400,000 persons attended the concerts nightly. It was not uncommon for the bands and orchestras to have audiences numbering 4,000 and 5,000 and even more.

Gregorio Scalzo, who recently arrived in Pittsburgh from Leipsic bearing a diploma from the Leipsic Conservatory of Music and also autograph letters from Arthur Nikisch, has been appointed principal of the violin department of the Pratt Institute of Music and Art. He will also teach the mandolin, of which he is said to be the greatest living virtuoso. Mr. and Mrs. Silas G. Pratt entertained Modest Altschuler, of the Russian Symphony Orchestra, at a little dinner party arranged in his honor last week.

Mrs. Marie Stapleton Murray, who was

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ONE of New York's unique entrepreneurs in the musical field is Mrs. R. W. Hawkesworth, whose particular province is the providing of novel musical entertainments for society.

"I always aim to create an atmospheric setting for my musical programs," explained Mrs. Hawkesworth a few days ago, on the eve of her departure for one of America's great country homes, where she was to present one of her novelties. "The mere managing of cut-and-dried concerts has no charms for me—it is the consciousness that I am creating something which makes my work interesting. To appeal to the clientele which I have gained it is absolutely necessary to provide musical fare which is 'something different.'"

"One is catering to jaded palates when one sets a feast of music before the members of our so-called 'Four Hundred.' They have traveled everywhere and have heard all the music that is to be heard. For this reason the ordinary concert will not appeal to them, and their musical delicacies must be spiced with a certain amount of novelty in the setting and costuming. It is difficult to find anything which will seem new to such globe-trotters, for they have seen all the late sensations in Europe.

"Instead of seeking out every new craze which appears on the musical horizon I often go for my inspiration to the very old things. For instance, I get many ideas from books of history and such paintings as those of Corot and Botticelli have supplied me with material for scene settings and costumes.

"When Mrs. So-and-So commissions me to prepare a bizarre entertainment for her guests my first step is to look over the place where the entertainment is to be given and to see how it will lend itself to such an occasion. I must have some background upon which I can build an attractive stage picture. In case there is a garden that is made the foundation for the stage setting and the same effect may be gained indoors if the hostess will have her gardener transfer from the conservatory the necessary potted plants and ferns. Not long ago I presented Hugh Allan and Idalia Ide in costumes of the Louis XV period in an old French garden setting at the Fine Arts Building in Bar Harbor. This was done successfully in spite of the

fact that they did not have a bit of scenery and I had to bring everything from New York.

"At Mrs. Arthur Curtis James's country place in Newport I arranged to present a troupe of old English dancers. The question was how to introduce them to the audience in an unusual manner. This was solved by finding an old ox cart, the only one in Rhode Island, and bringing the dancers on the scene in this rustic conveyance. These Newporters rubbed their eyes in astonishment as the dancers came up the road, with the girls riding in the cart and the men running alongside and pelting them with flowers, making a real picture of merrymaking peasants in old England."

Mrs. Hawkesworth's artistic instinct in the presentation of musical features may be partly due to the fact that she has had experience on both sides of the footlights. Originally a pianist, having studied with Albert Ross Parsons, circumstances compelled her a few years ago to seek some other outlet for her talents. Victor Herbert, with whom she had appeared as soloist, suggested that she enter the field of musical management, and her first efforts in this line were a series of concerts in Orange, N. J., of which Mr. Herbert, with his orchestra, was one of the attractions.

The new manager had her eyes on New York, however, and she readily found an entrée and a most exclusive clientele, because she offered something different from the wares of the musical salesman who merely sells the talents of his artists. Aside from her success as an arranger of private entertainments, which has resulted in her services being in demand by prominent people throughout the country, Mrs. Hawkesworth has become known to the general public through her morning concerts at the Hotel Plaza, New York, under the title of "Chansons en Crinoline." In this series Mrs. Hawkesworth has been preserving a characteristic atmosphere for each concert, such as the appearance of Pasquale Amato and Alice Zepilli in Neapolitan surroundings and that of Alma Gluck and Cecil Fanning in American songs of ante-bellum days. For the coming season Mrs. Hawkesworth promises some real surprises, for, as she declares, "When once I have created a novel form of entertainment I begin to lose interest in it and I have tried to make it a rule never to repeat myself." K. S. C.

RETURNING FOR NEW SEASON IN CINCINNATI

Leading Musicians Resuming Activities
—Successful Summer Concerts
Under Spargur Closed

CINCINNATI, Sept. 2.—Labor Day marked the close of the Cincinnati Summer concerts, including the final programs of the Cincinnati Summer Orchestra, which has been giving supreme satisfaction at the Zoological Garden, under the direction of John Spargur. Although the plans for the Winter season are not completed, excepting, of course, for the symphony concerts already announced, the return of many of the local musicians reminds one that the season is at hand. Among the early arrivals was Julius Sturm, solo cellist of the Symphony Orchestra and member of the Cincinnati Conservatory of Music faculty. Mr. Sturm is enthusiastic over the plans for the second season of concerts by the Cincinnati Symphony Quartet. At least four concerts will be given. Mr. Sturm recently had a letter from Emil Heermann, concertmaster of the Symphony and first violinist in the Quartet, who in Berlin has seen Dr. Kunwald frequently during the Summer and expresses the hope that the new conductor may be prevailed upon to appear at the piano in one of the programs.

Mr. and Mrs. Theodor Bohlmann, of the Cincinnati Conservatory of Music faculty, have just returned from a delightful Summer in Europe. They sailed the latter

part of June with the National German-American Teachers' Association and spent a part of their vacation in Berlin as guests of Mr. Bohlmann's mother. After the Fest Konzert in Philharmonic Hall, on the program of which some of Mr. Bohlmann's compositions appeared, they left Berlin for one of the watering places on the North Sea. Louis Victor Saar, of the College of Music faculty, who with his family has spent the Summer in Michigan, is back and ready for work. Mr. Saar has spent much of his vacation in the compilation of a text-book on "Theory and Counterpoint."

This week the usual influx of music students began and the offices of the various music schools are almost overwhelmed with the details incident to the opening of the Fall term. The Ohio Conservatory has opened already with a largely increased number of students; the College of Music will hold entrance examinations this week and at the Conservatory of Music, Miss Baur's School, everything is in readiness for what promises to be its biggest year. F. E. E.

Max Jacobs, New Jersey Church Soloist

After conducting a Summer class at Long Branch, N. J., Max Jacobs, the New York violinist, returned to the city last week and opened his studio in West Ninety-third street. Mr. Jacobs is engaged as soloist at one of the Elberon, N. J., churches for the month of September, where he will assist Robert Gayler, organist and choirmaster. He will also be heard in concert work this season and will again present his string quartet in concert.

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CHICAGO VIOLINIST AN AUER "FIND"

Noted Teacher Praises American Training of New Pupil, Benjamin Paley

CHICAGO, Sept. 4.—Benjamin Paley, a young Chicago violinist, has joined the class of Leopold Auer. Last Spring he gave three programs which included the Mendelssohn E Minor, Saint-Saëns's G Minor and the Tchaikowsky D Major Concertos, Lalo's Symphonie Espagnole, the Saint-Saëns Rondo Capriccioso and four or five movements from the Bach sonatas for violin alone, not to mention smaller numbers. Not content to risk a serious début under any but the most auspicious circumstances, he will add to his preparation a year or more of work under the celebrated Russian master's discipline. Auer expressed the greatest surprise at the equipment with which this young American presented himself and sent post haste a complimentary message to his Chicago teacher and musical sponsor, Frederik Frederiksen. He later presented Mr. Paley to his own class as the most promising "find" that had so far come to him from this country.

Paley's American teacher, Mr. Frederiksen, has been for some years on the faculty of one of the Chicago schools, but this Fall he will open his own studio in the Fine Arts Building. Together with Grace N. Frederiksen, he is booked for a number of concert engagements under the Culbertson management, specializing in Scandinavian programs.

Young Mr. Paley, who is shown in the accompanying snapshot, taken with Mr. Frederiksen just before leaving for abroad, will make his début next year, or



Benjamin Paley, Young Chicago Violinist, and His American Instructor, Frederik Frederiksen

the year following at the latest, under the direction of Daniel Mayer, the European impresario.

N. DEV.

NEW SINGERS FOR MEXICO

Impresario Sigaldi Makes Additions to His Opera Company

CITY OF MEXICO, Aug. 26.—Notwithstanding all that the newspapers in the United States may say to contrary, business continues almost as in former times in the capital city of Mexico, and as a consequence this year's opera season, beginning on September 21, bids fair to be one of the best in the history of the Aztec capital. Manager Sigaldi is at present in Italy and hardly a day goes by that his representative does not receive a cable announcing new artists and many names have been added to the list published in *MUSICAL AMERICA* a few weeks ago. He is also importing sixty sets of scenery, costumes for all the principals, a corps de ballet and forty choristers to add to those already here, making a total of sixty.

Among the new singers there are three sopranos from Italy, one of whom is known in the United States; Tina Desana sang a whole season with Director Russell, when he had his San Carlo Opera Company, and later in New York with the Abramson forces, where she was a great favorite at the American Theater. Since that time Mme. Desana has sung with success in many of the larger cities of Italy. The other two sopranos are Ester Toninello, dramatic soprano, and Edwige Vaccari, a coloratura, both new to this side of

the Atlantic. There are also some new men, such as de Giulio, a basso with a reputation in Italy and Russia, who has been engaged to succeed de Seguroia, when that popular artist returns to the Metropolitan in November, and a baritone by the name of Bioni.

There has been a great deal of interest shown in the coming season, and already all of the boxes and many of the seats are subscribed for all performances, although prices are higher than ever before. Thus far of all the artists announced the most welcome to Mexico are Alessandro Bonci and Regina Vicarino; the former comes for the first time and the latter is probably the most popular and best-loved artist that we have ever had. These two singers will be heard together in several operas, including "Puritani," "Lucia," "Rigoletto," "Mignon" and "La Bohème." The company, up to date, is as follows:

Sopranos: Herma Delossy, Tina Desana, Agnes Hanich, Ester Toninello, Edwige Vaccari, Luisa Villani and Regina Vicarino. Mezzo sopranos: Fanny Anitua, Blanche Hamilton Fox and Esperanza Musetta. Tenors: Alessandro Bonci, Giuseppe Gaudenzi, William Giuliani, Salvatore Sciarretti and Francesco Zeni. Baritones: Luigi Bioni, Ettore Campana, Frederico Federici and Luigi Torti. Bases: Armando Creti, M. de Giulio, Francesco Pedros and Andrea de Seguroia. Conductors: Angelini Fornori, Ignacio del Castillo and Alessandro Onofre.

Impresario Sigaldi in New York

Miguel Sigaldi, impresario of opera in the City of Mexico, arrived in New York last week from his two months' stay in Europe, and most of the principals and chorus of his company followed him

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closely on their way to Mexico. Mr. Sigaldi said that he would give a season of eighty-five subscription performances, beginning with "Aida" on September 21. He announced that he had closed a contract for the season of 1913-14 with Lina Cavalieri. A Winter tour of California is in prospect for his company as well as a short season next year in London before Covent Garden opens. Sigaldi says he will produce opera in New Orleans in the Fall of 1913.

TEYTE ENGLISH CONCERTS

Soprano to Give American and French Programs in London

Maggie Teyte, the popular English prima donna, recently spent some time at St. Moritz, in Switzerland, as the guest of Mrs. S. Pell, of New York, who arranged

a recital by Miss Teyte on August 26 at the Villa Concordia.

The singer's further plans included appearances in "Faust" and "Mignon" at Engghien and a stay at Sunningdale, Berks, England, where Miss Teyte has rented a country place for the remainder of the Summer and the early Fall. In the latter place the young prima donna will take advantage of an opportunity for hunting, one of the various outdoor pursuits to which Miss Teyte is a devotee.

On October 3 the soprano will give a second concert devoted to American composers at Queen's Hall, London. Miss Teyte will sing with the Philharmonic Society of Liverpool on October 8. Miss Teyte's final concert at Queen's Hall on October 15 will be devoted to the songs of modern French composers. On the following day the young artist will sail for America on the *Kaiser Wilhelm der Grosse*.

FAMOUS TENORS WHO HAVE HAD HUMBLE ORIGINS

THE discovery by the directors of the Paris Opéra of a new tenor, named Cazanave, of whom great things are expected, has inspired a writer for the *Gaulois* to contribute an article on other tenors who, from a humble position, rose to fame and affluence.

Cazanave was traveling for a leather house when the gold in his voice was discovered. The great Tamagno was a cab-driver in Genoa. Franz, now the leading tenor at the Paris Opéra, earned his living by selling lemonade. He thought he had a voice and took part, five years ago, in a competition for the position of tenor, in which he astonished the judges, and soon found his vocation.

Gibert was an agricultural day laborer. Faure, as a child, had to help his family to a living by singing in the choir of a village church. The director of an opera company accidentally heard him, and succeeded in getting him placed in the Conservatoire in Paris. At the age of twenty-two he made his début at the Opéra Comique—the beginning of a most brilliant career. Alvarez and Dalmore were obscure professional musicians before they became world-famed as tenors, while Sonlacroix was, before his discovery, second violinist in a beer house band.

Sellier went to Paris without a penny in his pocket and became a waiter in a small restaurant. One evening Edmond About happened to remain in this restaurant after everybody else had left. Presently he heard in an adjoining room a voice which enchanted him. Ascertaining that it was the waiter, he took him to Ambroise Thomas, at that time director of the Conservatoire, who heard him and was equally impressed.

Yvette Guilbert, as the same writer recalls, was a shopgirl, and the great dramatic contralto, Delna (whose superb *Orfeo* gave so much pleasure to everybody at the Metropolitan, except the Italian conductor) was originally a kitchen maid in a restaurant at Meudon.—New York *Evening Post*.

Josef Denyn, the celebrated Belgian *carillon* of the Mechlin Cathedral, has lately visited England again to give his annual "concert in the sky" at Cattistock.

At the recent Haydn Festival in Detmold an unpublished "symphonia concertanta" for viola, 'cello, oboe, solo bassoon and orchestra was performed.

Mischa Elman is booked for a recital in Berlin early next month.

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New York, September 14, 1912

MUSIC AND THE STATESMAN OF THE FUTURE.

Charles M. Schwab recently presented to New York City a concert by his Bethlehem Steel Works Band, which was listened to in Central Park in the pouring rain by thousands of people for more than an hour and a half.

The New York *World* calls attention to the fact that this was a remarkable event. It wonders whether an attendance of the same proportions "would have remained under similarly adverse conditions to listen to a political speech by a peerless leader even though he were a Presidential candidate."

The *World* does not charge New York with not taking its political campaigns seriously, or less seriously than its music, but it thinks that the incident in question may not be without suggestiveness in a Presidential canvass.

And why should not this almost miraculous drawing power of music on a large scale be brought to bear upon political campaigns? Might not the gift of a symphony orchestra on any truly great musical organization sometimes prove to be of greater value than a flat sum of money in the presentation of a political idea or a candidate to the public?

It is not, it is to be said, purely and simply the music that holds and draws an audience under the conditions of the recent event at Central Park. However greatly all in that audience may have loved music, it was not sheer abstract devotion to music that brought them out and held them in the rain. The people of New York have very little opportunity to hear brass bands of large size. Also they are profoundly interested in the great millionaire captains of industry, and that one of these had paid them the compliment of giving them a concert, and that he might be there in person, were factors to reckon with in the present case. This may be said without reflecting in any way upon the quality of musical appreciation of the audiences which visit regularly the semi-symphonic concerts at the Mall.

Aside from these sensational elements the sporting spirit of all present was vividly awakened. After several numbers had been played Mr. Schwab, because of the increasing rain, stepped up and told the leader to conclude with the piece in hand. That was about half-past eight. At twenty minutes of ten the band was still playing, and the crowd was still there, standing in a veritable cloudburst a considerable part of the time.

The band, partly under shelter, would have been ashamed to go while the audience, standing out in the rain, remained, and while the band, which got a considerable share of the wet, remained to play to them, the audience would have been ashamed to leave.

While considerations aside from music itself contributed to bring about the curious event at Central Park, this does not dethrone music from its power over the people. Music was the origin of the event and the heart of it.

But around music many things cluster. And it is because of this very fact that music is so valuable a factor in matters supposedly aside from itself. Religion is an abstract thing by itself, but what would religion and the Church have been down the ages had it not been for music?

Why may it not be that other great human ideas will be furthered by the majestic power of music as evolution goes on? From John the Baptist crying in the wilderness to Palestrina and Bach choring to the masses is a long but a logical step.

We are already a long way past the stump orator and have arrived at political organization of a complex and far-reaching sort. More than anything else campaigns want the *people*. The great power of music *draws people*. Coupled with the presence of an acclaimed leader of the people its power becomes irresistible.

Civilization and evolution have many surprises in store for us. May not the time come when statesmen will recognize and employ the powerful invisible forces which are at work in such an event as Mr. Schwab's concert in the rain?

People are wearied by long-winded orations. Especially are they wearied by whole programs of orations. People like to hear their political idols—their leaders. But even from these they want direct, plain, and not overlong talks, and not tedious orations. If the great masses of the people are to be drawn and held through long hours of campaign sessions there is nothing in all the world which can accomplish this end so perfectly as music rightly and greatly applied.

This does not mean the blare and thump of the old political brass band. It means Music—great currents and waves of uplifting, inspiring and soul-resting sound. It has not dawned upon civilization to what uses this great force can be put.

SAMUEL COLERIDGE-TAYLOR

Following closely on the death of Massenet came the premature passing of Samuel Coleridge-Taylor, the British composer and the most eminent musician of negro birth that the annals of the art can record. To the general public his work has unfortunately not yet been revealed. His life was devoted to the constant advancement of English music, and it is perhaps for this reason that the inherent value of his many compositions has not been appreciated, for with English music is synonymous the term "choral music," and America has both in the past and present given its attention first to the activities of those men who were concerned with orchestral writing.

We in America have taken a lively interest in the work of those composers of negro blood who have worked along the lines blazed by Dvorak in his "New World" Symphony, namely, the employment of negro themes in symphonic music. Coleridge-Taylor, who it must be remembered was an African and not of negro blood in the same sense that men like Dunbar and Burleigh are, has contributed toward the development of negro music very significantly in a volume of "Twenty-four Negro Melodies" for the piano. These were brought forward by one of our leading American publishers in 1905, and are remarkable essays in the field of folksong and its cultivation by the serious musician. Not only the African negro's music was of interest to him, for in this volume we find more than a dozen of American negro origin, among them such beautiful melodies as "Deep River," "I'm Troubled in Mind" and "De Lord Delibered Daniel," all handled in detail, harmonized as each phrase demands.

In the musical circles of Great Britain he was a force and a power, a name which with that of Elgar represented the nation's most individual output in the domain of choral music, at any rate. His "Hiawatha," which has made his name better known than anything else he has written, is a work that will last for many years to come. So, too, his "Atonement," perhaps the finest passion-service of modern times; his "Khubla Khan" and his "Meg Blane," which all show his command of modern musical matters, his true inspiration and his sincerity in expressing himself. His greatest asset was perhaps the latter—a total lack of affectation. Though surrounded by the influences that are at work in Europe to-day, he retained his individuality to the end, developing his style, however, and evincing new ideas in each succeeding work.

What Coleridge-Taylor's place in history will be it is hardly possible to estimate at present, for one cannot get a sufficient perspective on his work. Be this true or

not, one must recognize the splendid attainments of the man, his right to serious consideration as an artist, his constant endeavor to maintain a high standard in British music. As an educator he labored at one of the foremost English schools and was also a conductor of note. His untimely death at the age of thirty-seven—a short life, like those of Schubert, Mendelssohn, Chopin and Hugo Wolf—has robbed the world of one of its noblest singers, one of those few men of modern times who found expression in the language of musical song, a lyricist of power and worth and, what is perhaps most significant, the ablest musician the negro race has yet produced.

PERSONALITIES



With Victor Herbert in the Adirondacks

Camp Joyland, at Lake Placid, N. Y., has entertained many musical notables during the Summer, for Victor Herbert, the American composer, who makes his vacation home in this delightful spot, enjoys the company of congenial musical personalities. With him the time the above photograph was made were Max Heinrich, formerly one of our leading *lieder* singers, and George Hamlin, the American tenor. The former is shown on the left and the latter on the right of the picture.

Rogers—Francis Rogers, the baritone, was the first artist to sing Ethelbert Nevin's famous song, "The Rosary." Mr. Rogers received the song in manuscript from the composer, and, recognizing its merit, included it in the program of one of his New York recitals, which for years have been a feature of each musical season. The song "caught on" at once, and its popularity increased to a point where hundreds of thousands of copies were sold in a single year. Nevin got his inspiration from a transient bit of newspaper verse by Robert Cameron Rogers, the California poet. Although he composed many works that won him greater renown among musicians, it is "The Rosary" which the general public instinctively associates with Nevin's name.

Alten—Bella Alten, of the Metropolitan Opera House, has received from Emperor Francis Joseph of Austria confirmation of honorary citizenship in a village in the Salzkammergut, bestowed upon the diva at a meeting of the town council. Mme. Alten was touring the Alps and offered to sing at a benefit for the family of a peasant killed in an accident. The benefit was so successful that enough money was raised to put the widow and children in comfortable circumstances. In recognition of this timely aid by the prima donna the town council took action, which the Emperor then ratified.

Beddoe—It is recorded that Mabel Beddoe had a narrow escape from taking a degree of Doctor of Music and devoting herself to the higher forms of theoretical teaching instead of adopting the concert stage. While a student at the Toronto Conservatory, the Canadian contralto won highest honors in piano, musical theory, harmony and form, a record that so impressed the faculty that a free scholarship was offered as an inducement for her to take her doctor's degree. It was only after long consideration that the young singer determined to become a recital and oratorio artist. Miss Beddoe has found her ability as a pianist of great help to her as a singer, while her linguistic knowledge has been a special aid in the study of musical literature at first hand.

Rambaud—Dr. George Rambaud, husband of Mme. Gerville-Réache, and the president of the Pasteur Institute, New York, has been awarded by the French Government the title of Chevalier of the Legion of Honor in consideration of the improvement which he has made in the treatment of hydrophobia.

Boyle—George F. Boyle, the Baltimore pianist and composer, was the first pianist to play the MacDowell "Keltic" Sonata in London and Berlin during the season of 1906.

Daiber—Mr. Dippel has most efficient help from his faithful secretary and right-hand man, Julius Daiber, who is now entering on the sixth year of this responsible position. Mr. Daiber is but twenty-eight years old and one of the youngest men to handle such arduous and multifarious duties. In addition to his stenographic ability in English, German and Spanish he has also mastered the French and Italian languages.

ANALYZING SALIENT FEATURES OF LATTER DAY FRENCH MUSIC

Compositions of Debussy and Modern School Reflect the Personal Impressions of the Composer with Especial Regard for Beauty—Chords Employed to Impart a Meaning—Their Harmonies and the Whole-Tone Scale

By ARTHUR de GUICHARD

WITH the new awakening of untrammelled intellectual vigor in France, following the Franco-Prussian war, music experienced the benefits of liberty, both of thought and of its expression, more than any other form of art. For a brief period the new movement initiated by the genius of Richard Wagner was cultivated to extremes and it seemed as if French music was destined to become merely an imitation, an insipid reflection, or a grotesque caricature of Wagnerian art.

Fortunately there were great men who were uninfluenced by "the music of the future," as it was termed, who pursued the bent of their own genius, who worked out their ideas along new lines and who implanted their esthetic principles in the minds of a faithful band of talented followers. The chief of these was César Franck, and the movement, of which he became the unassuming but powerful originator and educator, developed into what is now termed the modern French school.

That movement was indeed a veritable revolution in French musical art, a revolution particularly from German forms and influence, an absolute overthrow of Wagner and a reconstruction upon French national lines—freer, more supple, more logical and much more esthetic than the German form. (See MUSICAL AMERICA, July 20 and 27.)

The first advance of the modern French movement was the foundation and subsequent success of the *Schola Cantorum*, a school of new music, new methods and new musicians, under the leadership of Vincent d'Indy. The music is new, because it is conceived and composed with the sentiment of the new-born spirit of liberty; but it is based upon the music of former days, not upon that of the Renaissance, for which d'Indy has not one good word, nor upon that of antiquity, of which he says: "The only documents about antique music that exist are either criticisms or opinions, and not musical texts"—but upon that of the Middle Ages. As he expressed it, "For models let us take the admirable art workers of the Middle Ages."

The greatest qualities of the modern French mind are perfect clearness and absolute logic—an impelling need to judge, to arrange, to classify, to reduce to unity, and M. d'Indy possesses these in a very high degree. Aside from his great natural and moral endowments as an educator he is the foremost pedagog of the musical world to-day, because he feels it to be his duty to teach.

Tolstoy on Service

He frequently quotes Tolstoy's opinion: "This essential condition is at the base of all art: instruction. The object of art is not profit, nor even glory; the true object of art is to teach, gradually to elevate the mind of humanity; in one word, to serve, in the sense of the divine 'Dienen' that Wagner puts into the mouth of the repentant Kundry, in the third act of 'Parsifal.'"

Vincent d'Indy enlightens, forms and directs his disciples by means of art and with a feeling of perfect liberty. As he said in an address to the *Schola*: "That which makes the name of artist a sublime title is that the artist remains free, perfectly free. Look around and say, from this point of view, if there is any finer career than that of the artist who is conscious of his mission—army, magistracy, university, politics, not to mention government positions and extremes of officialdom, which are the shameful sores of our country. But what is the government, who is the pope, who the emperor, who the president who could compel an artist to think and write against his will? Liberty, that is the true good, the artist's most precious possession. Liberty of thought and also that liberty which no one in the world has the power to take from us—that of constructing our work according to our conscience."

Such is the spirit which guides the leader of the *Schola Cantorum* in its admirable

work, and which he has fully succeeded in communicating to all its disciples.

Debussy the Impressionist

Such was the first result of the musical revolution. But a second and more radical revolution ensued, some twelve years after the death of César Franck. In 1902 the first performance of Debussy's "Pelléas et Mélisande" disclosed a new country in the realm of musical art and esthetics. It was also a more advanced and greater revolt against Wagnerism. Without stopping to examine all the other differences and reforms, essentially French in their nature, achieved by Debussy and his followers—such as dramatic form, the art of initiative, the German symphonic preponderance and excessive emphasis of sentiment, artistic taste and musical temperament—it may be stated that the modern method embraces a species of classical impressionism, delicate, harmonious and peaceful.

It is not a harmony of enchainment, consisting of a series of links closely connected by the despotic laws of counterpoint, but, as Louis Laloy has so well said, "a harmony that is above all harmonies, that has its beginning and end in itself. As it aspires only to render the impression of the moment, without thought of what is to follow, it is free from care and it quietly enjoys the calm of the moment. In the garden of chords it gathers only the most beautiful, because truth of expression is only the second law that directs its choice; the first law is to please."

Here again the French modernist's art is the interpreter of the esthetic sensualism of the race, which seeks pleasure in art and does not willingly admit ugliness, even when truth and dramatic needs would seem to warrant it. Mozart expressed a similar opinion: "Music, even in the most terrible situation, must never offend the ear, but charm it even then, and remain always music."

It is thus seen that the modern French musical revolution consists of two distinct movements. The one, represented by Vincent d'Indy and his disciples of the *Schola Cantorum*, is a revolution backward, by an application of a more free harmonic expression to the art of the Middle Ages, a restoring of Gothic purity and beauty, parallel to the wonderful restoration of the château of Pierrefonds by the wizard-architect, Viollet-le-Duc.

New Use of Old Chords

The other movement, represented by Debussy, Ravel, Florent Schmitt and many others, is a revolution forward, of complete liberty of musical expression with but little regard for preceding forms. Its harmonic structure does not consist of new chords, as many pretend, but of the new use made of the chords. A great artist is not the one who makes use of sevenths and ninths without resolving them, or of successions of ninths and major thirds, or of harmonic progressions founded on the whole-tone scale, but because their use is made to impart a meaning. There are scarcely any peculiarities of style in Debussy but what may be found isolated in many of his predecessors: Strauss, Chabrier, Liszt, Schumann, Chopin and even Bach.

It is this Debussy movement, this school of impressionists, which is here referred to as modern French music. It must be remarked that the impressionists have overturned all those dogmas, rules and laws of harmony, counterpoint and form, that have hitherto been so piously observed, in their endeavor to create a musical *esthetic atmosphere*—an atmosphere that is of a most intangible nature—fleeting, elusive, subject to no formulated rule, a creature of fugitive impressions.

An Esthetic Atmosphere

It is impossible to apply to it any positive definition, much less to formulate rules of theory. But it may be described as the free outpourings of a highly gifted, sensitive musician (that is, a practical musician who is well versed in orthodox harmony, counterpoint and composition) endeavoring to communicate the impressions he receives from Nature in all her phases.

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Those impressions are purely personal. The same phase of nature would not excite exactly the same impression in two persons; therefore the musical communication and impression would not be felt in the same manner or degree by any two persons. The aim of the French impressionist is, then, to give expression to the influences that are within him, in a musical effusion peculiar to them and personal to him.

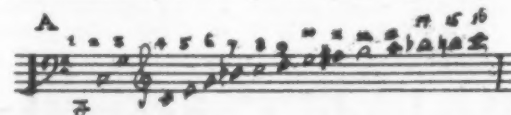
So the "Pelléas" of Debussy is invested with an esthetic musical atmosphere which is like no other music drama. They who wish to become imbued with the spirit of modern French music and to drink at its source must study this work, even as they would study the psychology of Shakespeare's *Hamlet*.

Music is a progressive art. It is constantly in a state of evolution, corresponding to the ever-changing sensitiveness of the mind. Every new musical invention, or discovery, is received with doubt and great hesitation, because the eye and ear being unaccustomed to the novelty, the mind does not readily respond to it. Bach, Beethoven, Schumann, Liszt, Chopin and Wagner were not fully accepted until after many bitter objections from the representatives of the older schools.

Keeping a Receptive Mind

Each musician thinks his school definitive, unchangeable; whereas the art of music demands a receptive mind that is constantly open to its ever-changing developments. Similar evolutions are going on to-day, not only in France, but also in Germany, and it is incumbent on the musician who would keep pace with the progress of his art to fathom the underlying principles of recent developments.

For the sake of reference, and in order to understand better certain processes of the impressionists the elementary or natural harmonies are given (Example A).



Consecutive, or parallel perfect fifths between any two parts have been hitherto strictly forbidden; but we must not lose sight of the fact that plain-song, in the

Middle Ages, was accompanied by a series of perfect fifths. Great composers have written consecutive perfect fifths whenever they felt them necessary to the plan of their work—Beethoven, Mendelssohn, Schumann, Rossini, and many others. The modernists use them freely in the two lowest parts when the upper parts proceed by contrary or oblique motion. They are also used when the upper parts proceed by similar motion. They are used in the upper parts as a succession of triads and great sonority is obtained by the addition of the lower octave (Example B).



They are also very effective in the inner parts, particularly when the other parts proceed by contrary motion. Consecutive fifths are comparatively rare between extreme parts, although some modernists employ them. But they are used in profusion by chromatic progression (Example C).



In short, these consecutives can always be used when necessary to the working out of the composer's idea, but they remain forbidden otherwise, which is almost tantamount to having *carte blanche* to do as you please (Example D, see page 18).

Before attacking the consideration of modern methods in the treatment of dominant harmony it will be well to turn to the scales upon which depends their scheme

[Continued on next page.]

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ANALYZING SALIENT FEATURES OF LATTER DAY FRENCH MUSIC

[Continued from page 17.]

of tonality. From the pentatonic scale of the ancients (which is still to be heard in Chinese, Scotch and Irish music), passing through the quarter-tone scale of the Pelasgians to the nine Greek modes, thence to the twelve Church modes, known as authentic and plagal, which were adopted throughout the Middle Ages, next to the present-day diatonic major and minor scales—musicians are familiar with the formation and evolution of all these.

Scales a Mere Fashion

Owing to the use of these different forms of scales to meet with the exigencies of the epoch, it is plainly seen that a scale is merely the result of a convention, or

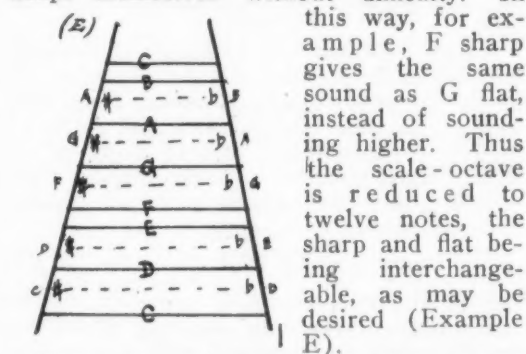


fashion, in use at a certain period, liable to arbitrary change at the birth of some new fashion or convention.

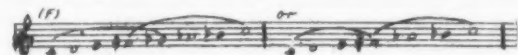
Lavignac, who is not at all a modernist, says in his "Music and Musicians": "The major diatonic scale may therefore be considered, if one so wishes, as a rational product of sonorous bodies having for origin a single note which is the base of the system, but on condition that we admit that it is a fabricated product whose definitive form has been determined by human genius according to its tastes and aptitudes." Derode said, nearly one hundred years ago, in his "Introduction to the Study of Harmony": "The scale does not exist. It is a formula of convention."

Accustoming the Ear to the Scale Form

It would thus appear that the scale form, with its resultant tonality, merely requires that the ear shall become accustomed to it, in order for it to be accepted and adopted. Theoretically the octave, or limit of a scale, contains thirty-one different notes, when all the changes of sharp, flat, natural, double-sharp and double-flat are counted; and thirty-one equivalent sounds are heard when just intonation is observed. But custom, augmented by the more prevalent use of piano, organ and harmonium having fixed sounds, has necessitated the general adoption of a compromise in tuning called temperament, to which voices, strings and unkeyed brass instruments adapt themselves without difficulty. In this way, for example, F sharp gives the same sound as G flat, instead of sounding higher. Thus the scale-octave is reduced to twelve notes, the sharp and flat being interchangeable, as may be desired (Example E).



Since the scale-octave contains twelve half-tones it would seem logical to make the scale consist of six whole-tones—six steps from the tonic to its octave, of one whole-step each, without any diatonic half-step, therefore without any leading-note; two overlapping tetrachords, the last note of the first being the first note of the second tetrachord, by enharmonic change. Such is the whole-tone scale (Example F).

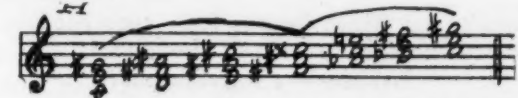


This scale may also start from C sharp for its tonic. But these whole-tone scales of C and C sharp are the only two possible, seeing that any other starting point would result in repetition. The enharmonic change, at the junction of the tetrachords, is not written in actual composition; the musician is supposed to understand the change contained in the diminished third employed. The harmonization of the whole-tone scale in thirds abrogates

the old rule forbidding consecutive major thirds, because here all the thirds are major (Example G).



By superposing another major third a scale of augmented fifths is obtained (Example H).



From these a very interesting series of harmonies can be derived by the use of contrary motion. One important rule must be observed in the treatment of these dissonances (hitherto so termed): They may not proceed by skips, but only by regular conjunct degrees—the diminished third, already referred to, looking like a skip, but being in reality only a major second in its enharmonic form. This rule will be useful later in its application to other chord progressions.

HEAR MANUSCRIPT SONGS

Musical by Mme. Blazejewicz, with Assistance of Mr. Peavey

Mme. Maria Blazejewicz-Ullman, the Polish pianist and composer, gave her first reception and musicale at her New York studio on September 1.

The program began with a song by Mme. Blazejewicz, "Dream Thoughts," sung by Leo Ullman, with a violin obbligato played by Charles Vinicky. Mr. Ullman, who has a baritone of agreeable timbre, also sang two interesting manuscript compositions by Mme. Blazejewicz called "Oblation" and "The Road to Arcady," acquitting himself creditably. Considerable interest attached to the performance of some of the Moszkowski "Spanish Dances" by Miss Lewandowska and Mme. Blazejewicz. The Weber "Konzertstück" was played by Miss Schalk, assisted by her teacher, Mme. Blazejewicz.

Valentine Peavey, who is known chiefly as a pianist, contributed much pleasure to the evening, proving himself the possessor of a pleasing baritone voice, which he displayed to advantage in the "Prologue" to "Pagliacci." Helen Wing, soprano, and pupil of Mr. Peavey, sang Harriet Ware's "Sunlight Waltz," in which her light and lyric voice was well used.

Mme. Blazejewicz provided a climax to the interesting musicale by giving a splendid performance of a "Fantasie Polonaise" of her own composition, a brilliant concert piece, making severe technical demands with which she coped most successfully.

Mr. Vinicky was heard in Dvorak's "Humoreske" and in the d'Ambrosio "Canzonetta," and Nicolas Vassilefsky, a young Russian tenor, gave some Russian songs by Rimsky-Korsakoff.

Mr. and Mrs. Nichols Begin Season

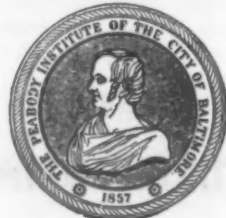
Mr. and Mrs. John W. Nichols, tenor and pianist, of New York, returned to the city last week from their vacation in North Long Branch, N. J., and have already begun their season's work. A considerable number of bookings have been closed for their unique joint-recitals. Mr. Nichols will again resume the instruction of his vocal class at Columbia University this month and also a limited amount of private teaching. Among the important engagements which Mr. and Mrs. Nichols have filled are the following: Chicago Symphony Orchestra, the Musical Art Society, the Brooklyn Academy of Arts and Sciences, the Chautauqua Assembly, the Ocean Grove concerts, Columbia University, Vassar College, the MacDowell Club of Nashville, Tenn., the Michigan State Normal School, Ypsilanti, Mich., and the Banks Glee Club.

Alexander and Lilly Petschnikoff participated in the series of chamber music concerts recently given in the Salzburg Mozarteum in lieu of a festival.

Robert Lassalle, the French tenor, formerly of the Boston Opera, continues to please Parisians at their National Opéra.

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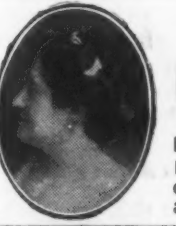
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READING THE PHILOSOPHY IN MUSIC

Mme. Narodny Follows Tolstoy's Suggestion to Emphasize Thought in Her Songs

"MUSIC, like language, has its depth and shallowness, its philosophy and vulgarity. It is phonetic talk without words, a language that is spoken only intuitively," said Mme. Maria Narodny to a representative of MUSICAL AMERICA after a lecture recital which she gave with Mme. Edwin Schoonmaker at the hall of the Woodstock Art League, August 31. It was an unusually artistic entertainment and the appreciative audience was mostly composed of artists, art students and writers. Mme. Schoonmaker gave an excellent dramatic reading of Ibsen's "Lady of the Sea" and Mme. Narodny offered a selection of Russian and Finnish compositions and folk songs in the interpretation of which she is one of the very few authorities in America. Besides being an artist with a beautiful voice of a flute-like quality she is at the same time a serious thinker on the subject of sound.

"I fully agree with Moussorgsky," she said, "that sound, in some respects, is more powerful than articulate words as a language in which an artist can embody his thoughts. But it is a language of intuition. The timbre and the melody of sound carry ideas themselves, but when an artist puts in it his individuality and soul music at once becomes a great mystic language. For many years I have been carefully observing the philosophy of sound, which has begun to interest me just as much as its esthetic elements.

"The late Count Leo Tolstoy, after one of my concerts, asked me if I had ever paid much attention to the philosophy of music, in which we follow the thoughts as if we were reading a book of a great philosopher. As an illustration he took a very simple but wonderful Russian folksong, 'Ai uchnem,' in which there are few words, but which really fascinates a listener more than the great songs of modern composers. I replied to the venerable author that I never had thought of the matter. On this occasion he gave me an illustrative explanation, such as he said he had once given to Tchaikowsky, on the basis of which the latter composed his Sixth Symphony.

"People usually believe that music is only beautiful," said Tolstoy. "But I have found that music composed by a great thinker and interpreted by another thinker contains wonderful wisdom concerning life which besides being beautiful is more profound than the profoundest philosophy. I have always found that the more a musician is a thinker the more impressive, as well as beautiful, is his music. When we say of a piece of music that it is beautiful because an artist has put his or her soul into it, we really mean that it has a great thought.

"Of all the mediums of the human mind sound is the most mystic and it usually plays with the organ of our subconsciousness. The hieroglyphic pictures of our



Mme. Maria Narodny, the Finnish Soprano, as the Nymph in Dargomijsky's "Russalka," Which She Is to Sing in Coming Season of Russian Opera in New York

thoughts are not necessarily formed of words of our particular language. Musical thinking is wholly a metaphysical process that comes and goes without logic—it operates above the ordinary meditative apparatus. Musical thought is phonetic occultism and a sincere music lover is a more or less phonetic clairvoyant.

"This hint by Tolstoy was a turning point in my conception of music in regard to my songs. When I selected a new song for my repertoire I studied it first technically, then artistically and finally I studied it philosophically. Every sound became at once alive and I seemed to find a key to something beyond the mere effect of the esthetic. After a year of such practice I realized that my songs became really cosmological, psychological and moral factors in phonetic terms.

"The mystery of a great song or beautiful piece of music is the fact that it is a medium for the expression of phonetic thinking, as well as of artistic talent. We often hear music that haunts us for weeks or even years afterwards with something that we are unable to explain. A mere technical and esthetic thrill makes an audience enthusiastic, but philosophic music carries the power of the phonetic trance. What makes a folksong superior to a 'rag-time' piece is the presence of occult thought in the former, of which the latter is utterly lacking.

"What I emphasize in my recitals is the musical philosophy or the esoteric expression of sound. This I express after having meditated upon every chord of a song. My idea of singing is not looking for esthetic and commercial satisfaction, but preaching with the beauty of sound both wisdom and humanitarian feelings, therefore I am not making any efforts toward producing effects and creating sensations.

Like Russian literature, Russian music is art and philosophic thought combined. If I succeed in converting my listeners to this great truth of life I shall be fully rewarded for my efforts."

EARLY PORTLAND MUSICALS

Los Angeles Singer and Kuester Songs Features of Program

PORTLAND, Aug. 31.—Mr. and Mrs. Eugene Kuester recently gave a musicale in honor of Mrs. Bertha Winslow Vaughn, who is one of the leading singers of Los Angeles. During her stay in Portland she has given great delight to those who heard her dramatic soprano, which is of beautiful quality and under perfect control, as well as her interpretations, which are always artistic. Last Monday her songs were in the nature of a request program, those who had heard her before demanding a repetition of Cadman's American-Indian songs, Needham's "The Little Red Lark," an aria from "Madama Butterfly" and Mrs. Kuester's "Spring." She also sang a group of French and German songs and a number of English ballads. In charming contrast to Mrs. Vaughn's soprano was the mezzo-contralto of Pauline Miller Chapman. She sang an aria from "Le Prophète," Meyerbeer, and songs by von Fielitz, Tchaikowsky, Goetz, Wells and Mrs. Kuester. A feature of the evening was a group of compositions by Edith Haines-Kuester, some of them heard for the first time, as for instance two tone poems for the piano "Sehnsucht" and "Mosaic." Mrs. Kuester also sang a group of songs from her cycle, "Songs of Babyhood."

The first musical event of the season will be the concert of chamber music given by the Saslavsky Trio; Alexander Saslavsky, violin; Herbert Riley, violoncello; Eugene Bernstein, piano. This will be the inauguration of the morning musicales in Hotel Multnomah, under the direction of Eugene Kuester. Pauline Miller Chapman, mezzo-contralto, will be the assisting artist.

On Thursday of last week Mrs. Edward Alden Beals offered a musical program in honor of Mrs. Millard F. Earley, who is prominent in the musical circles of Muskogee, Okla. Another honor guest was May Van Dyke, who has been associated with the best musical interests in Des Moines, Ia., but who will hereafter make her home in Oregon. An impromptu program was given, Miss Van Dyke playing several piano selections in a charming manner. Others who participated were Mrs. Raymond A. Sullivan, Mrs. Ralph C. Walker, Mrs. Rosco Gilhier, Charlotte Banfield, Eileen Yerex and Anne Mat-schiner.

H. C.

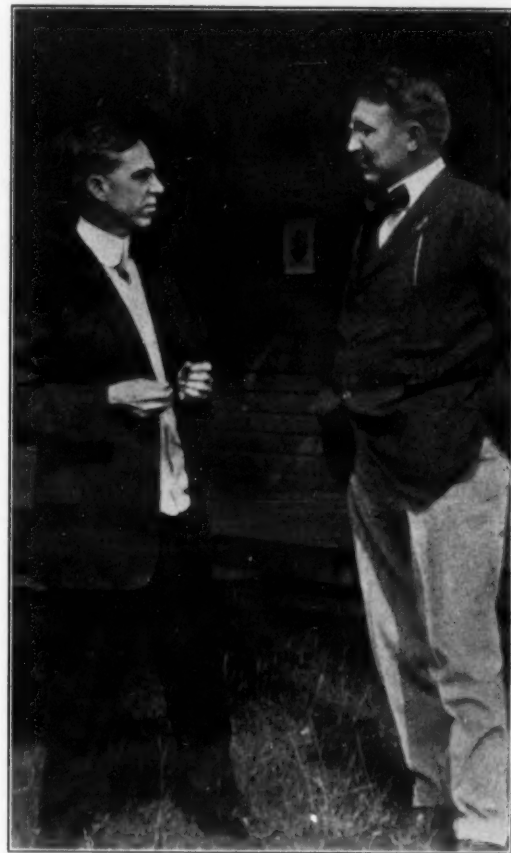
Jean de Reszke Declines Offer from Chicago Opera Company

That Jean de Reszke is not to sing with the Chicago Opera Company was stated positively by the famous tenor in a card which he sent recently to his friend, L. M. Ruben, the Montreal impresario. "The proposition of Dippel flatters me very much," wrote M. de Reszke, "but I will not give up my school or my pupils. Everything has its time, and mine is past."



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NUMBER "SEVEN" IS GOOD LUCK CHARM OF FRANK CROXTON



Frank Croxton, the Basso, Photographed with Charles C. Washburn, Baritone, at the Chautauqua (N. Y.) Assembly, Where the Singers Were Members of the Vocal Department Faculty

An interesting demonstration of the lucky charm of the number "seven" is found in the career of Frank Croxton, the American basso, who was born on the seventh day of October, 1877, at 7 A. M., in room No. 7, in a hotel at Paris, in the seventh district of Kentucky. Croxton started to school at the age of seven and finished at the age of seventeen. He came to New York and lived at 457 West Fifty-seventh street. He studied music at 97 Fifth avenue, which is at the corner of Seventeenth street. He was married on August 27, 1897. Mr. Croxton lived away from New York for seven years and has lived in New York seven years. He has had charge of the voice department at Chautauqua for seven years, and there are seven letters in the name C-R-O-X-T-O-N.

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BRAHMS'S PIANO WORKS VIEWED THROUGH VON BÜLOW'S SPECTACLES

The Sonatas, Ballades, Rhapsodies, Etc., with Suggestions as to Their Interpretation—Memories of Von Bülow's Teachings in Berlin

By HARRIETTE BROWER

IT was in Berlin, a number of years ago, though the exact date need not concern us just now. A coterie of young musicians gathered about the famous pianist, conductor and pedagog, Dr. Hans von Bülow, to play and discuss various piano compositions, and profit by his keen intelligence, taste and ripe judgment, in matters of technique, fingering, phrasing and interpretation. Von Bülow was an intimate friend of Brahms, and very partial to his piano music, with every note of which he was familiar. The Hamburg master had paid a flying visit to Berlin a short time before and we had listened with deepest interest to his interpretation of his own great piano concert in B flat major, which he had played with the Philharmonic Orchestra. Brahms was not a virtuoso on the piano, nor could he have been called a great player. His touch was somewhat dry and heavy, and his tone lacked variety. But it was playing that expressed the individuality of the man; forceful, vigorous, with a certain rugged simplicity and sometimes with a bit of grim humor. If there was little finesse or charm about his playing there was no nonsense. He gave us his thought—in a composer's manner.

The opportunity to see and hear Brahms in the dual capacity of composer and pianist lent zest to the study of his music. When the chance presented itself to enter the magic circle surrounding von Bülow it was eagerly welcomed, for we knew his criticisms and suggestions would be of the greatest value.

The early sonatas, the Scherzo, Op. 4, Ballades and Variations, were reviewed, as well as the Rhapsodies and later pieces. We felt we had entered a new world of classic beauty and grandeur; and those of us who had traveled from America to partake of this feast determined to do our part toward making these works better known on the other side of the water.

It is already patent that I was a member of this band of enthusiasts. I made various notes and comments at the time, some of which may be of interest to students of Brahms piano music, and may serve to render this music a little more familiar.

The Sonatas

There are three fine sonatas, each one on an ascending scale of nobility and mastery. The second, in F sharp minor, dedicated to Clara Schumann, came up for special discussion; the doctor finding a likeness to Berlioz in a chord passage in the first movement. The conclusion of this movement, he said, was extremely genial. "Brahms has all the boldness of the modern German school mixed with the

element of common sense." "All themes must be clearly brought out, for with Brahms, as with Beethoven, nothing is unimportant, there are no little things." The Andante of this sonata needs a sympathetic, "yearning" tone, much expression, various "Luft-pause," as he called the taking of breath between phrases, and closes with passionate power.

The first four measures of the Scherzo he termed "interrogative," and the following four "affirmative." The Trio he thought Schubertian, but added, "it goes over Schubert." In the finale he made many suggestions for fingering, trills, accent and expression.

Brahms composed the Scherzo, Op. 4, in 1852. Its first four pages are directed to be played with fire and rapidity. The two Trios, "1st and 2nd Alternatives," give variety and lighten the grim vigor of the Scherzo proper. The first is in a humorous vein, the second is to be interrupted with much sympathy and expression in touch and tone.

The Ballades

The Ballades, Op. 10, naturally claimed our attention next. There are four—three of them were played and commented on with many an illuminative suggestion and detail. Brahms wrote the first to illustrate the ballad of "Edward," a gruesome tale of jealousy and bloodshed found in Herder's "Voices of the People." It is truly program music. The theme in chords must be played as smoothly as possible. On the second page the chords in triplets are to be very exact; they increase in power and velocity up to the climax, at the pesante. At the return of Tempo 1 the chords in right hand were called "ghostly footsteps," while the detached notes in bass were likened to "drops of blood." They should be played with the utmost clarity and exactness.

The third Ballade is named Intermezzo and is a charming composition, full of variety and light and shade. The arabesque-like figures seem at times to smile, to fairly laugh at you; yet there is an undercurrent of seriousness which peeps out here and there. One instance of this occurs at the foot of the second page, where there are three gloomy, dismal chords. "Here we are in prison; but at the top of the next page we find a ray of sunlight." Von Bülow seemed especially fond of this little piece and asserted there was more music in it than in whole symphonic poems by some of the present-day composers.

Clavier Stücke, op. 76. The eight pieces in this opus were nearly all discussed by the master critic and most of them played. The first, a Capriccio, might be called a Prelude. It must not be taken too fast nor too strictly in tempo. Its restless arpeggios move up and down the keyboard,

while the theme is wrought out in chords and octaves. The middle section is lyric and expressive.

Gaiety and Color

Capriccio No. 2 is a fascinating bit of gaiety and color. "Not at all easy," remarked von Bülow. It is a study in staccato, exact phrasing and variety of tonal quality. Brahms is here in a most amiable mood; he looks out on life with cheerful eyes. The sun shines, the skies are clear; pretty girls in dainty attire make bright patches of color as they move about under the trees or dance with their admirers here and there. All is life and movement—dull care, the struggle for existence, the battle with adverse conditions which oppress us in some of Brahms's compositions are quite absent here. The B Minor Capriccio gives a picture of the genial light-hearted side of the composer and proves that he can be merry if he will.

Intermezzo in A flat is the third number, only two pages long. "A beautiful poem, in form like a serenade," said our interpreter. It seems to divide itself throughout in rhythm of five measures and must be played with grace, charm and much expression. The warm glow of a sunset rich in color fills these quiet phrases. Pedal must be used with sympathy and understanding, if the poetic idea is to be brought out.

A second Intermezzo is the last number in Book 1. It gives the idea of a tender lyric, a brief love song, such as Brahms has so often set for the voice. After a dozen measures the peaceful atmosphere is interrupted by a passage in thirds and sixths, indicative of mild unrest and uneasiness. It does not result in any serious disturbance, however, and leads back at the double bar to the first theme. A new note, a new voice enters here, giving the effect of a duet. Both voices mingle and blend for over a score of measures and the piece closes with a return of the stringendo passage, ending with three broken chords. These are to be taken without retard—no "sentimentalität" permitted.

A Quiet Heart Song

Book 2 of op. 76 also contains four numbers, two Caprices and two Intermezzi. Of these the second number, an Intermezzo, will doubtless prove most attractive. It has the uneven rhythm of two against three throughout; but when one has mastered this difficulty and pierced through this outer shell of angularity the kernel is rich and sweet—a quiet heart song.

The two Rhapsodies, Op. 79, are among Brahms's most admired piano compositions, and should be familiar to every pianist and teacher. They are both splendid works. Number one is aggressive and drastic, with its big chords and its continual recurring triplet in theme. It has a lively middle section, a smooth, flowing melody which calms the struggling spirit that has worked itself up excitedly through four pages. This quiet theme seems to pour oil on the troubled waters—lashed into foam through strife and conflict. In it peace reigns, and though the conflict returns it is conquered finally by the gentler spirit.

The second Rhapsodie seems a ceaseless striving to conquer obstacles and rise to greater heights of achievement. Its richly colored fabric of tones, its surging waves of sound exert a strange fascination. "It has passages as passionate as anything in the 'Götterdämmerung,'" remarked von Bülow. To me this composition makes a special appeal. I love its sweep and breadth. Those curving figures pile up one after another and carry one along irresistibly. It would be impossible to play this Rhapsodie tamely. One needs a firm, elastic touch, much tonal variety, good accents and the

sympathy and ability to bring out the themes.

In these conferences numerous other works of the master-composer were analyzed by the master-pianist; some of which I must reserve for another time. There are still the Fantaisies, Op. 116, the Intermezzi, Op. 117, and the noble set of Variations, Op. 24, on the Handel theme.

Surely the study of Brahms's piano compositions belongs to the higher education in music. It is food for the intellect and manna for the heart as well; or perhaps it might be said the heart is reached through the intellect. The player must master the technical details, must have a warm, sympathetic touch, must enjoy conquering difficulties. With these qualifications he will find the music of Brahms inspiring as the friendship of a noble kindred spirit.

Hammerstein's General Manager

FOND DU LAC, WIS., Sept. 11.—News has been received here by the relatives of Delia Henney, the soprano, that her husband, Richard A. Pick, has been appointed general manager of Oscar Hammerstein's national grand opera company. Mr. Pick was formerly with the Chicago Grand Opera Company for two seasons, and for the last month has been in New York assisting Mr. Hammerstein. An extended trip to the twenty principal cities where sites for the opera houses will be selected will soon be made by Mr. Pick. M. N. S.

Julius Epstein, the Vienna pianist and pedagog, recently celebrated his eightieth birthday.

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Alice Eldridge at Her Favorite Summer Sport in Rockland, Mass.

Boston, Sept. 2.—Alice Eldridge, the pianist, who was successful in her appearance as soloist at the Teachers' Convention in New York City late in the Spring, has been spending the Summer in her native town, Rockland, Mass., where she has been indulging to the full her favorite pastime with her beautiful white pony, "Bob." She has been working on her repertoire for the coming season, which promises to be very busy, judging from the numerous requests for dates which have been received by her manager.

Mme. Krueger in the White Mountains

Adele Krueger, the soprano, has gone to the Mount Washington Hotel in the White Mountains for a rest. Mme. Krueger, who has been working on her programs for next season, has arranged to spend the entire month of September in the mountains.

Charlotte Ives, Scotti's Fiancee, Arrives

Charlotte Ives, the actress, whose engagement to marry Antonio Scotti, the baritone of the Metropolitan Opera, was announced just before she sailed from

Europe, arrived in New York September 6 to prepare for her season in "Passers-by." Miss Ives had nothing to say regarding her engagement excepting, "The report of my engagement to Signor Scotti is correct. I cannot say at present when or where we shall be married."

CLARK-SLEIGHT PUPILS IN MACDOWELL FESTIVAL

New York Teacher Coaches Singers for Successful Appearance

Elizabeth Clark-Sleight will resume teaching on September 16 at 817 West End avenue, New York, after an absence of three months at Prout's Neck, Me., Bass Rocks, Gloucester, Mass., and motoring about New England during August. Mrs. Sleight also went to Peterboro, N. H., to coach two of her pupils appearing in the festival of the MacDowell Memorial Association.

Of these singers Zelina Bartholomew received an ovation when she sang very charmingly three MacDowell songs, "The Robin Sings in the Apple Tree," "Constancy" and "The Master's Voice," the second set to the music of "To a Wild Rose" with words by Hermann Hagedorn.

At a second concert, when prominent artists were heard, a big hit was made by Anna Loew, the soprano. Miss Loew sang the aria, "One Fine Day," from Puccini's "Madama Butterfly"; and when she had finished the audience called for more. This young singer displayed charm and vivacity and the possession of a voice that is as clear as a bell. On Sunday afternoon Miss Bartholomew sang "With Verdure Clad," from "The Creation," and Miss Loew delivered "Hear Ye Israel" from "Elijah," both with great success. All their numbers were to an orchestral accompaniment.

Miss Bartholomew goes to Europe this Winter to prepare for opera and Miss Loew, who spent last year in Germany, will return to continue her study of repertoire.

Mrs. Sleight has been devoting her pedagogic energies to the training of Mildred Tuttle and Vera Browne, both having exceptionally promising voices, to be heard this Winter in recitals.

MME. CAHIER'S TOUR

Concert and Opera Appearances Arranged for American Contralto

One of the interesting musical arrivals in America during the coming season will be Mme. Charles Cahier, the American contralto, who follows her successful "guest" appearances at the Metropolitan Opera House last season with a three months' concert tour under Loudon Charlton's management. Operatic, oratorio and orchestral appearances will likewise be features of the singer's brief return visit to her native land.

Mme. Cahier is best remembered in this country as Mrs. Morris Black, of Indianapolis. She has many friends in America, owing to her professional prominence prior to her departure for Paris to study

American Pupils of Berlin Studio Win Places in German Opera Houses



Mme. A. E. Schoen-René, the Berlin Vocal Teacher, and Her Summer Class at Oberstdorf in the Bavarian Alps

BERLIN, Sept. 3.—On the first of September Mme. A. E. Schoen-René, the noted vocal teacher, left her villa in the Bavarian Tyrol, where she has been for the past few months surrounded by a large number of pupils, to return to Berlin for her fourth season of teaching. During her three years in Berlin Mme. Schoen-René has added an imposing list of successful pupils to her former record. Among them is George Meader, who has established a brilliant reputation as a tenor in the Royal Opera at Stuttgart, besides appearing successfully in concert in Berlin and other German cities. In the Royal Opera at Munich, Marcella Craft is singing many of the leading rôles, while Miss Sovereign is at the Court Opera in Dessau. Mr. and Mrs. Piersol, formerly at the Berlin Royal Opera, begin a new engagement this season in the new municipal opera house in Bremerhaven. Mme. Lorraine is singing in the Paris Opéra and Mrs. Timmons in the Municipal Opera in Elberfeld. The basso, George Walker, also in Berlin, was a pupil of Mme. Schoen-René in America.

In the concert field Lillian Wiesike is

rapidly becoming one of Germany's most popular sopranos. Last season she sang in thirty-two concerts in Germany and Holland, and her calendar for the coming season promises to be even more crowded. Among other prominent pupils is Dr. Augustus Milner, the Irish baritone, who toured the West with such success last Winter, and Susie Mackay, church and concert singer of New York. All of these pupils of Mme. Schoen-René are Americans and do not include any of the many successful pupils of other nationalities who are appearing at the big continental opera houses.

During the Summer many of this teacher's operatic pupils who during the Winter are busy at their various opera houses, sought her out at her Summer home in Bavaria to coach and to study new rôles. The above is a snapshot taken at the Summer home of the distinguished teacher, showing her surrounded by some of her pupils, among them Gustav Dramsch of the Royal Opera at Wiesbaden and Anna Daniela of the Royal Court Opera, Cassel. The latter is considered one of the best interpreters of *Tosca* and *Marshallin* ("Rose Cavalier") in Germany.

with Jean De Reszke. After making her début in Nice the contralto was offered an operatic engagement in Germany, which brought her into such favor that she has since made that country her home.

Among the many engagements the contralto has filled, in addition to her frequent appearances as leading contralto of the Imperial Opera in Munich, Vienna and other cities have been appearances at the Leipsic Gewandhaus concerts under Arthur Nikisch, the Museum concerts under Mengelberg, the Mahler Festivals in Mannheim, Munich, Vienna and Graz, under Directors Bruno Walter, Bodansky and Weis von

Ostborn, the Liszt Festival in Heidelberg, the Schumann Festival in Munich, the Wagner Festivals in Munich and Budapest. In addition recitals were given by the contralto in many European cities.

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"ARMAGEDDON" AS A THEME FOR OPERA

By IVAN NARODNY

THE idea of Armageddon, which has stirred so much comment in this country because of Mr. Roosevelt's exclamation: "We stand at Armageddon," has made a deep impression on Jean Sibelius and Robert Glière, the one a foremost Finnish, the other a Russian composer, and they intend to use the theme for operas. It is rather strange that the American newspapers seem to have no idea of the origin of the word Armageddon and connect it with all kinds of imaginary meanings. I wrote an article about Armageddon myself in a Russian periodical a year ago, referring to a huge poetic drama by Leonard Van Noppen, a young American poet, who has devoted ten continuous years to writing it. This article was reprinted and translated in many other periodicals and thus came in the hands of the two composers mentioned. Sibelius wrote of it: "Armageddon presents one of the greatest themes for a modern opera. It is immensely rich in all those great pictures which make an opera lasting and fascinating. The poet has done his part, the rest is up to the composers. I am going

to study English and the libretto until I can write the music for it."

"It does not make any difference whether Sibelius writes an Armageddon opera or not, I am decided to use the libretto of the American poet for my own new opera," wrote Glière. "It is one of the richest themes in musical history and ten composers could use it at one and the same time." Glière is the composer whose symphony, "Ilia Muromets," has created one of the greatest sensations in Russian music.

Van Noppen's "Armageddon" has really a unique theme for a modern composer—symbolistic, mystic and realistic at the same time. Despite its bulky size and strange construction the drama is written so that it can be easily handled for dramatic and operatic purposes. Like Goethe's "Faust" Van Noppen's "Armageddon" has its distinct poetic and dramatic sides. While in interludes and purely poetic parts the drama has more or less of a stately Miltonic style, in its acting part it is very vivid, vigorous and full of human interest. In Van Noppen's "Armageddon" Zodiacs, Universes, Dimensions, God, Lucifer, Angels, Devils, Man, Myths, histories and civilizations have been molded into one modern poetic "Thousand and One Nights."

"Armageddon" means a battle of the eternal Now," writes the poet in his introduction. "We live in Eternity and act in Time. I have intended to rivet the To-Come and the Gone-Before in the socket of To-Day. It should depict the eternal battle between the individual and universal forces, between the material and the spiritual nature of man. Although the drama takes place in ancient Egypt, Palestine and Philistia, yet the reader will easily imagine he is seeing the conditions and life of modern America. In the parade grounds of Eternity we humans are the marionettes of a Dreamer of unimaginable dreams. History repeats itself and the characters repeat themselves in new settings and under new names, but fundamentally they are the same as they were hundreds or thousands of years ago."

The drama is divided into three parts—the spiritual part, where the souls of the leading characters are created in another dimension; the physical part in which the realistic drama takes part; and the metaphysical part in which the souls of the characters and their creators melt into one Supreme Being.

GILBERTE HYANNIS PROGRAM

Mme. Behr's Pupils Appear in Songs by New York Composers

HYANNIS, MASS., Aug. 31.—A delightful musical evening was given on Friday when the Behr Club, Mme. Ella Backus-Behr director, was entertained by Hallett Gilberté, the New York composer. Mr. Gilberté paid a special visit to Hyannis while on a short recital trip and gave the following program, assisted by Mrs. Beatrice North-Hollingsworth. Miss Buchanan, Mae Wilson, Harry Farrell and William Howard:

Piano Solo, Selected, Mr. Gilberté: "A Rose and a Dream," "The Raindrop," "Serenade," Gilberté, Miss Wilson; Violin Solos, Selected, Mr. Howard: "The Night Has a Thousand Eyes," "Two Roses," "Forever and a Day," Gilberté, Mrs. Hollingsworth; Piano Solo, Selected, Mr. Gilberté: "Thoughts of You," "Youth," "Singing of You," Gilberté, Mr. Farrell; "Land of Nod," "A Maiden's Yea and Nay," "There, Little Girl, Don't Cry," "Minuet—La Phyllis," Gilberté, Miss Buchanan.

All the singers were well received and sang with fine taste and style, giving Mr. Gilberté's songs with the necessary artistic interpretation. Miss Wilson scored, particularly with the Serenade and was compelled to repeat it, while the "Two Roses" had to be sung a second time by Mrs. Hollingsworth; "Youth" was repeated by Mr. Farrell and "A Maiden's Yea and Nay" and "Minuet—La Phyllis," by Miss Buchanan. Individually the singers reflected much credit on their teacher, Mme. Backus-

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Behr, who is responsible for their splendid work.

Mr. Gilberté added to the enjoyment of the evening with his solos, which were also applauded enthusiastically and his playing of the accompaniments was noteworthy. The violin solos of Mr. Howard were likewise keenly enjoyed and he was compelled to add two extras to his group.

A Boston Critic on Bayreuth

[H. T. Parker (Special Bayreuth Correspondence) in Boston Transcript.]

The truth is that there is hardly a sign as yet of what will happen at and to Bayreuth in 1913 and the years thereafter. The performances this Summer have run in much the usual fashion. There has been much to praise in the orchestra and the conductors; there has been laudable effort to better the stage management and break a little the routine of tradition. The devotees aside, in whose eyes Cosima and Siegfried can do no wrong, there has been

much complaint of the quality of the singers, of the blind following of what mother and son see fit to enforce as "the Master's will." A younger generation of singers, doubting the prestige of Bayreuth and unwilling to subdue their own intelligence to young Siegfried's, is shy of calls thither. The Wagners, by predilection, turn to the old; but all the "inner meanings" in the world could not atone for the resurrection of such a vocal wreck as Van Dyck for "Parsifal." Yet the throngs came, as they have come these many years, and observers judged them neither more nor less intelligent and appreciative than those of the recent seasons of dimmed glories. As yet there is not a sign that they or theirs will not come to Bayreuth in 1913. Or that they will.

Fritz Binder, the festival conductor of this year's congress of the Pan-German Music Association, held at Dantzic, was born in Baltimore, the son of German parents, and went to Dantzic to live ten years ago.



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Evening Herald, Duluth, Minn.

"Miss Wycoff has a marvelously clear and sympathetic voice and holds it under most perfect control."

Tribune, Chicago, Ill.

"Miss Wycoff sang the numbers with taste and intelligence, revealing the meaning and intent of the composer and at the same time displaying a voice of pleasing tone and quality."

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VIOLA TREE WINS RÔLE OF "SALOMÉ"

Daughter of Sir Herbert Made a "Star" in the Strauss Music Drama by Sonzogno After One Hearing—Puccini Unites with His Former Librettist, Luigi Illica, on New Opera

Bureau of Musical America,
8 Via St. Maria, Fulcorina,
Milan, August 20, 1912.

TWO orchestra conductors, Bellucci and Padovani, the manager, Indelicato, and Maestra Norri-Baj were present recently to hear Renzo Sonzogno, the publisher, pass judgment on Viola Tree, daughter of Sir Herbert Beerbohm Tree, the eminent English actor, in her singing of the music of "Salomé." Before undergoing the ordeal Miss Tree was informed by her teacher, Mme. Norri-Baj: "You are in fine voice—there's no excuse for you if you fail." A glass of champagne further encouraged the singer to make the test.

After waiting a full hour at the office of Sonzogno, however, Miss Tree exclaimed, in a sepulchral voice, "The effect of the champagne is going; I feel limp." Imagine the consternation of all concerned! At this moment the secretary of Sonzogno announced: "Mr. Sonzogno is occupied with Giordano. If you wish to wait another half hour, very well; if not, the appointment may be put off indefinitely."

Miss Tree waited. At last Sonzogno entered and began speaking rapidly. "I have never given permission to a débutante to sing *Salomé*," he said, "and I'm afraid it's impossible, especially it is a theater where the audience has already applauded Bellini in this part. If the young lady will consent to follow some one else in the part, permitting an established artist to open the season, I will hear her sing—otherwise it is time wasted." An animated discussion followed and one saw the spark of battle in Miss Tree's eyes.

"Let me sing," she insisted. The accompanist dashed into the Strauss chords at the opening of the scene, with the head of *John the Baptist*. When Miss Tree finished every one in the party was shaking hands and congratulating her. Norri-Baj was both laughing and crying. "If she can do the dance of the seven veils I will make a celebrity of this girl," exclaimed Sonzogno. When she arrived at the phrase, "And yet you are so beautiful," all felt the electricity of the genuine artist. She had lost herself and was *Salomé* with all her passionate cruelty and sweetness.

In the evening came the test of the dancing and Miss Tree's triumph was com-

plete. She was given exclusive right to *Salomé* for the season and Sonzogno holds her at his disposition for this rôle. Offers have already come from San Carlo in Naples and later Miss Tree may be the *Salomé* at the Metropolitan. Her manager intends to hold her strictly to rôles of this kind.

This morning, in the court of Milan,



Photo by Pacchelli Armando, Milan.

Enrico Caruso, as He Appeared on Arrival at Milan Criminal Court for the Hearing of His Suit Against His Former Sweetheart

proceedings were begun in the suit which Enrico Caruso has filed against Signora Ada Giachetti, his former sweetheart, who fled with a chauffeur during his absence in America. Together with Giachetti the chauffeur, a journalist and a theatrical agent are implicated, the last two for defamation of character and slander. A great crowd had gathered to hear the interesting proceedings, attracted by the appearance of Caruso. The public was disappointed, however, for the case has been put off until October on account of the non-appearance of Signora Giachetti, who was detained in South America.

As I have already informed you, Puccini will not set "Anima Allegra" to music. He sought a possible inspiration in a Dutch work, but it lacked dramatic movement. Now Puccini has returned to his former librettist, Luigi Illica, and these days the two collaborators are at the magnificent villa of Puccini at Torre del Lago, having agreed on an entirely new work, the nature of which is jealously kept a secret.

Alessandro Bonci, the noted tenor, has expressed a lively desire to sing in his native city, Florence, and that hope will probably be realized in the near future. Next year Mr. Bonci will sing at the Verdi centennial at Parma and it is probable that on this occasion he will appear in "Matilda di Shabran," by Rossini.

ANNIBAL PONCHIELLI.

Koemmenich Chorus Pleases Audience at Atlantic City

ATLANTIC CITY, N. J., Sept. 2.—The Jersey City Liederkranz, Louis Koemmenich, conductor, delighted an audience of 11,000 on September 1. The soloists were Edith

Kruse, soprano, and Alfred Osterland, baritone, both appearing in numbers with the chorus. Mr. Koemmenich gained excellent results with his singers, "Stern des Meeres," by Haug, being especially remarkable for dynamic power and tonal beauty. The audience manifested great interest in several numbers which had been offered by the chorus in the Philadelphia Sängersfest.

L. J. K. F.

Harry Horsfall, Columbia (S. C.) Music Director, Returns from Europe

Harry Horsfall, director of the music school of the Columbia College in Columbia, S. C., returned from Europe last week after spending the Summer in study with

LONDON GETS A DOSE OF FUTURIST MUSIC

Five Orchestral Pieces by Schoenberg So Full of "Tortured Discords" That Audience Is Moved to Laughter and Hisses

LONDON, Sept. 3.—Futurist music had an airing for the first time to-night at Sir Henry Wood's concert at Queen's Hall when five orchestral pieces by Arnold Schoenberg described as the musical equivalent to the futurist painting, "Street Entering a House," by an Italian painter, drove the audience to laughter and applause largely spiced with hissing. The applause was mostly in commendation of Sir Henry's courage in undertaking to play such music. Here is the comment of one of the critics:

"All the numbers end in discord. There are abounding chromatic scales and imperfect fifths, emphasized by being given out fortissimo by trombones, while naturals and flats and naturals and sharps clash in all directions.

"Schoenberg seems to start where Richard Strauss ends. The bleating sheep, bellowing cattle and cracking whips of the sacrificial procession in 'Elektra' are celestial harmonies when compared with the tortured yet infinitely subtle discords of these orchestral pieces.

"It would be easy to describe this futurist music as a succession of disjointed cacophonous scraps, but to say it would be to condemn them unheard, since a single hearing counts for nothing with music as difficult to grasp as this."

ALBANY FUND FOR ALBANI

Singer Not in Want and Has Not Heard of Any Such Project

LONDON, Aug. 30.—It was found to-day that Mme. Albani, the former American prima donna, is not in such want that old-time friends of the singer in Albany, N. Y., are raising funds for her, as reported recently. A visitor found Mme. Albani in excellent health and living in comfortable surroundings in Earl's Court.

Mme. Albani's husband declared, "We do not know of any movement to start a fund by Bishop Burke of Albany and others. Three years ago Mme. Albani lost \$15,000 through a disastrous tour of Australia, and as we are not rich naturally that loss fell heavily upon us. My wife now teaches singing."

By inference it was learned that if Mme. Albani's American friends started a fund for her benefit, such action would not be resented nor would the money be refused. The air of comfort about the singer's rooms, however, did not indicate any immediate need for such assistance.

Opening of Mehan Studios

The Mehan Studios, located in Carnegie Hall, New York City, will begin the regular session for singers on Monday, September 23. This institution lately closed the most successful Summer season in its career.



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FOUR FALL FESTIVALS FOR ENGLAND

Provinces to Hear Some Fine Music—Grand Opera in English To Be
Given By Four Different Companies

Bureau of Musical America,
London, 48 Cranbourn Street, W. C.,
August 31, 1912.

THERE will be four provincial musical festivals this Fall. The festivals of the Three Choirs and the Birmingham Festival come in their normal course, but that of Bristol is a year late and the Brighton Festival is a revival. In the ordinary way the Bristol Festival should have taken place last year, but the coronation and its attendant attractions in the metropolis induced the committee to take the wise course of postponing it until this year. The first of the four to be held is that of the Three Choirs, which this year takes place at Hereford on September 8, 10, 11, 12 and 13. Birmingham comes next on October 1, 2, 3 and 4. Bristol is fixed for October 23, 24, 25 and 26, and Brighton for November 12, 13, 14 and 15. To these may be added the competitive meeting at Blackpool on October 8 to 12, one of the most typical of these many and valuable gatherings.

Each of these festivals promises to possess a character of its own. It is satisfactory to note that the meeting of the Three Choirs will assume what must be accepted as its proper character, namely, that of a church festival. The time is past when these festivals, held for the admirable purpose of benefiting the poor clergy of the dioceses, their widows and orphans, could hope to maintain the character belonging to the days when the great singers were not to be heard outside London frequently, and a large orchestra and chorus were the exception rather than the rule. The great musical performances are not restricted to London now, and on the other hand the metropolis is very much more within the reach of the musical amateur than it was. To endeavor to offer a festival on metropolitan lines is therefore unwise. But, by framing a program of character suitable both to the object of the meeting and to the resources at the disposal of its organizers, the appeal of the undertaking is increased rather than lessened and the musical worth is upheld.

In addition to the novelties which I enumerated a week or two ago Mendelssohn's "Elijah," Brahms's "Requiem," the "St. Matthew Passion Music" of Bach, the C Minor Symphony of Beethoven, a solo cantata by Christian Ritter, Elgar's "The Dream of Gerontius," the Good Friday music from "Parsifal," Dvorak's "Stabat Mater" and Handel's "Messiah" will also be heard. This constitutes a program that should prove highly attractive. It is a selection in admirable contrast, well representing the great musical works and taking due cognizance of the claims of the native composer. With the exception of the standard oratorios, like "Elijah," "The Dream of Gerontius" and "The Messiah" none of the others, and especially of the new ones, is of great length. The music that is unfamiliar is to be heard in the same program with the familiar. Thus each program makes a wide appeal.

Four Opera-in-English Companies

No less than four different companies will perform grand opera in English during the next few months. The Moody Manners Company has already begun its tour and has been playing to crowded houses at Brighton all the week. This company is an example of what can be done in the way of training operatic artists. All the principals of the company, with one or two exceptions, have graduated from the chorus. Mr. Manners retains his stage version of Mendelssohn's "Elijah," and to this and other popular operas will shortly add Gounod's "Romeo and Juliet," for which a new English version of the text is being prepared.

The Carl Rosa Opera Company will enter upon its forty-second season at the Marlborough Theater on Monday. Mr. Van Norden, the managing director, has secured the services of three artists new to England who have already made considerable reputation in various Continental towns. Miriam Licette is a young Englishwoman who has studied in Paris and Rome, appearing at the Adriano Theater for a whole season and also at the Politeamo Theater, Genoa. She has appeared

with success in such rôles as *Micaela*, *Elsa* and *Marguerite*. Signe Becker is a Danish artist who has been singing for the last three years in Wurtzburg and Amsterdam. Her chief successes have been made in "Carmen," "Mignon" and "Il Trovatore." William Wegner, who is an American, was for some three or four years dramatic tenor at Freiburg. His chief successes have been made in "Siegfried," "Tristan" and parts of that caliber. Among the new productions will be a revival of "The Magic Flute."

The third company is that recently formed by Joseph O'Mara, the tenor, for many years associated with the Moody Manners Company. It begins its first tour next month. The company is made up chiefly of British artists, with Harrison Frewin as conductor. The fourth organization will be the Quinlan Opera Company, which, it is understood, will follow its recent appearance in Australia by a tour in the English provinces.

Grand Opera Quartet in Vaudeville

An unusual success was scored last Monday at the London Hippodrome by the Ventura Grand Opera Quartet. The leader, Elvino Ventura, is, of course, no stranger to London, for he made many friends three years ago when he was a principal tenor with the Castellano Opera Company at the Coronet Theater and Drury Lane; but he will add many to his list of admirers by his present engagement, for his fine singing in a scene from "Rigoletto" was much enjoyed. Signor Ventura was assisted by Signora d'Astoria, a soprano with a voice of much purity and power; Signora G. Sani and Signor C. de Albio, who on Monday sang the "Toreador" song from "Carmen" twice, owing to the insistent demand for an encore. At the conclusion of their "turn" the quartet was received with loud cheers which emanated particularly from the cheaper parts of the house.

Charles Urban, whose latest achievement in making history for the life-motion picture is the alliance of "Kinemacolor" and grand opera, will shortly present at the Scala Theater an entirely novel and withal a startling entertainment which can best be described as a series of mystic and elaborate illusions portraying the temporary dominance of poor human nature by "Mephisto" typifying the spirit of all evil and his ultimate overthrow by the angels of Virtue. The thesis is so closely allied to Goethe's immortal story that throughout the entire scene the glorious themes of "Faust" are artistically introduced by a largely augmented orchestra and a highly trained chorus, while the rôle of Mephisto is enacted by Alfred de Manby.

ANTONY M. STERN.

Victor Harris's Return

A passenger on the *Lusitania*, sailing from Liverpool on September 7, was Victor Harris, conductor of the St. Cecilia Club of New York, who has spent four months in Europe. Just before he sailed Mr. Harris spent a day with Georg Henschel, among other things to hear the composition recently finished by Mr. Henschel for the St. Cecilia Club.

Dudley Buck in Aeolian Hall

Dudley Buck, the prominent New York voice teacher, who for a number of years has been located at Carnegie Hall, has moved his studio to handsome quarters in the new Aeolian Hall, at No. 29 West Forty-second street, New York. Mr. Buck has already enrolled a large class for the Fall term, which begins on September 20.

Granberry Piano School Opening

The Granberry Piano School announces the opening of its seventh season on Monday, September 30, 1912. The secretary of the school is now conducting registration for students of all grades. Mr. Granberry will be at the office of the school in Carnegie Hall afternoons from Monday, September 23, to Friday, the 27th.

Marguerite Sylva will make Marseilles her headquarters for her European tours this season.

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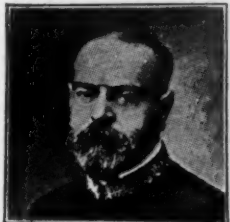
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EXPECT MUCH FROM ADVENT OF TITTA RUFFO

Keen Interest in Philadelphia Over Engagement—Orchestra Programs Announced

PHILADELPHIA, Sept. 9.—The engagement of Titta Ruffo, the famous Italian baritone, as a member of the Philadelphia-Chicago Opera Company the coming season, has considerably stimulated interest in the season of opera which is to be opened at the local opera house, October 31. The desire to hear Ruffo and the previous improbability of doing so has made him doubly valuable in this country as a star attraction. It is stated that, while Ruffo's voice is a true baritone, singularly it possesses qualities that seemingly belong to a coloratura soprano. He has a perfect trill and can sing the most involved cadenzas with a fluency and brilliance that astound his listeners.

The jealousy of operatic artists is proverbial, but it is stated as a fact that there is not a singer who ever has been heard to express anything but the highest praise for Ruffo. One night last Winter, at the local opera house, between the acts of a performance, the causes of artistic jealousy were being discussed by a number of the singers. Each celebrated artist came in for a certain amount of criticism from one or another of those present, but when the name of Ruffo was mentioned there was not a dissenting voice. "Tell me," said one of the prima donnas, a minor member of the company, who never had heard him, "is he really as wonderful as is claimed?" "My dear child," was the reply from a man who himself is a baritone who has triumphed in all the musical centers of America and Europe, "he is beyond criticism. He is never criticised, because in him we all recognize our superior. For him there can be no words but those of praise and respect."

Mr. Dippel, who expects to return to this country within the next few weeks, has sent from Europe the announcement that the first gala operatic performance in the world-wide celebration of the centenary of the birth of Richard Wagner will be

given in this city by the Philadelphia-Chicago Opera Company. Wagner was born May 22, 1813, and as the local opera season will have been concluded by March of next year Mr. Dippel plans to inaugurate the operatic centennial early in the season, and it is probable that the initial presentation will take place during the first week in November. The operas will be presented with casts made up of many of the foremost Wagnerian artists of the day.

Plans for the thirteenth season of the Philadelphia Orchestra, under its new conductor, Leopold Stokowski, have taken definite shape, the sale of season tickets to old subscribers opening on Thursday of this week. The soloists for the season and the programs for the first four pairs of concerts have just been announced, Mr. Stokowski having already outlined all the programs for the twenty-five weeks.

The soloists—the first to appear being Mme. Schuman-Heink, who will sing at the concerts of October 18-19 (the second

week)—are, in addition, Mme. Namara-Toye, soprano; Florence Hinkle, soprano; Elena Gerhardt, *lieder* singer; Mme. Ger-ville-Réache, contralto; Mme. Yolanda Mero, Leopold Godowsky, Rudolph Ganz, Ernest Schelling, pianists; Eugene Ysaye, Mischa Elman, Louis Persinger, Thaddeus Rich, violinists; Herman Sandby, violoncellist.

At the opening concerts Friday afternoon and Saturday evening, October 11-12, the program will include: Overture, "Leonore," No. 3, Beethoven; Symphony No. 1, in C Minor, Brahms; "Esquisses Caucasiennes," Ippolitow-Ivanow; Overture, "Tannhäuser," Wagner. The third program, October 25-26, will be all-Tschai-kowsky, with the No. 5 Symphony, and in the third week, Louis Persinger, violinist, will make his appearance. The personnel of the orchestra is practically the same as last season and for several years past, with the exception of one or two members in the several choirs, all the musicians having been re-engaged in February of this year for three years by the Orchestra Association. This turns over to the new conductor a splendidly bal-

anced orchestra, thoroughly trained. The list of Philadelphia musical schools has a notable addition this week in the opening of the Philharmonic Conservatory of Music at No. 110 South Fifty-second street. The directors of the institution are Israel Cahan, a young pianist well known in local musical circles, and Nathan L. Frey, violinist, while the staff includes as teachers several members of the Philadelphia Orchestra, the departments of instruction embracing piano, violin, violoncello, double bass, mandolin and guitar. A pupils' orchestra will be one of the features.

Mme. Rita Wilbourn has opened her vocal studio at No. 190 Chestnut street. Mme. Wilbourn and her daughter, Willette, a youthful singer, pianist and composer, who has attracted much attention by means of her unusual and versatile talent, spent the Summer with friends at the Thousand Islands.

Walter Damrosch has made known his intention of coming to Philadelphia to superintend personally and conduct the initial performance of his new comic opera, "The Dove of Peace," at the Lyric Theater October 14. A. L. T.

IRENE ARMSTRONG'S TOUR

De Reszke Pupil Engaged for Concert Trip of Myron Whitney.



Irene Armstrong, Soprano, Who Will Tour with Myron Whitney.

Irene Armstrong, soprano, a pupil of Jean de Reszke, who has been in the concert field for the past two years, and who has been especially successful in her programs of French songs, has been engaged by Myron Whitney for an extended concert tour the coming season, beginning September 30. A feature of the tour will be the duets sung by Mr. Whitney and Miss Armstrong. The latter will also sing several numbers with violin obbligato by Margel Gluck, who will also be on tour.

Miss Armstrong has been spending her vacation in the country, and will return to New York in time to begin her concert tour. After its completion she will fill engagements already booked for her in recital.

LACHMUND SCHOOL CHANGE

Lewis M. Hubbard Takes Over Conservatory—Long Popular in New York

The Lachmund Conservatory of Music, in West Eighty-fifth street, New York, will open its season on Monday, September 16, under its new director, Lewis M. Hubbard, to whom Mr. Lachmund on going West to Portland, O., transferred the interests in his school this Summer. Mr. Hubbard will himself have charge of the piano department. His reputation as a pianist and teacher fit him particularly well to conduct the institution and, being a pupil of Liszt, with whom he spent some time the last Summer before the master's death, the traditions of the school which Mr. Lachmund, well-known as a pupil of Liszt, established will be carried on along the same lines.

Mrs. Hubbard, who won a reputation in concert abroad under the name of Liska Brachvogel, will have charge of the vocal classes, while Davol Sanders will again be head of the violin department, J. Warren Andrews of the organ, while the assistant teachers will be Arthur J. Archambault, Carl Dienstbach and Emma Zimmerman, piano, Charles N. Drake and Mrs. Florence Sanders Jones, violin. Mr. Sanders will also have the classes in harmony, counterpoint and composition, and with Mr.

Dienstbach will teach playing ensemble. Mr. Hubbard will give the lectures in musical history and there will also be teachers in dramatic reading and acting, stage deportment, operatic and artistic dancing, and French, German and Italian.

Special Pittsburgh Programs for Leps Orchestra

The Wassili Leps Orchestra is to play at the Pittsburgh Exposition beginning September 30. The personnel of the orchestra will be made up entirely of members of the Philadelphia Symphony and the soloists will be John K. Witzemann, concertmaster; Alfred Lennaetz, solo cellist; Francis Lapitina, harpist; Anton Horner, French horn; and also a vocalist to be named later. The programs arranged contain symphony concerts, operatic programs, Wagner concerts, a concert of Beethoven's works, one of Mendelssohn's, a Massenet memorial program, and a Saint-Saëns evening.

Attractions for Syracuse Arts Club

Walter R. Anderson announces that he has booked several artists with the Syracuse Arts Club, including Paul Althouse, tenor, of the Metropolitan Opera Company, and Mildred Potter, contralto.

ARTISTS FOR INDIANAPOLIS

Männerchor Announces Imposing List of Concert Bookings

INDIANAPOLIS, Sept. 5.—The Indianapolis Männerchor announces an attractive concert course this season, including Alma Gluck and Mme. Jeanne Jomelli, sopranos; Zimbalist, the Russian violinist; Christine Miller, contralto; the Flonzaley Quartet and a joint recital by Mme. Rider-Kelsey and Claude Cunningham. Glenn Friermood, baritone, and Ila Judson Friermood, contralto, formerly associated with the Indianapolis Conservatory, have severed their connection with this institution and have opened studios in the Franklin building.

The new head of the Conservatory vocal department is Frederic Mortimer Marston, baritone. He has been associated with Charles Adams and Campanari in operatic work, and was formerly a soloist in Phillips Brooks Church, Boston.

A new school of music, the Sampaix School of Piano-forte, is announced for the opening of the coming season by Leon Sampaix, the Belgian pianist, to be assisted by Elsie Evans and Edith Stuppy. Concert work is also planned for this trio during the coming season. M. L. T.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

It is earnestly to be hoped that William Henry Humiston's short choral scene "Iphigeneia Before the Sacrifice at Aulis" will not be kept waiting long for a performance by one of our leading choral organizations. This work of the sterling young American composer, a number of whose writings have elicited such enthusiastic comment in this journal, has recently been issued in piano and vocal score by Breitkopf & Härtel. It is a dramatic scene for soprano, chorus and orchestra, to be explicit, and Mr. Humiston's musical investiture of Sara King Wiley's poem is unquestionably of a nature which leaves little doubt of its success. Moreover, an adequate presentation should not involve any extraordinary degree of labor, as the piece makes no excessive demands and offers no serious difficulties. Good choral scenes of the kind are in the highest degree useful and are none too numerous.

Sara King Wiley's poem has afforded Mr. Humiston some rare opportunities for the musical painting of contrasting dramatic and lyric moods, and of these he has availed himself to good purpose. The "scene" of the cantata is laid at Aulis before the tent of Agamemnon. Maidens and Greek warriors who have accompanied Iphigeneia from Mycenae mourn the lot of the maiden, whose death upon the sacrificial altar is demanded by the oracle before the favorable wind will arise to permit the Greek hosts to sail for Troy. Iphigeneia appears to lament her dismal fate and to bemoan her sorrow at not having been suffered to live and become the bride of Achilles, to whom she was betrothed. But eventually she bows to the inevitable and ecstatically proclaims her willingness to submit to her fate in behalf of her countrymen's triumph and honor.

Mr. Humiston has met with gratifying success in grasping the emotional essence of the poem and in mirroring it in his music. He has admirably emphasized, underscored and vivified its moods. While his methods are modern (though not in the ultra sense) he has happily succeeded in uttering musical thoughts of a simplicity and directness in happy concordance with a Greek subject. Most of the score is homophonic, and quite free from contrapuntal convolutions. Sensuousness of harmonic effect is reserved for the passages of more delicately emotional nature, as in the chorus of maidens and Iphigeneia's aria. Moreover, it is interesting to note that Mr. Humiston has evolved his remarkably well wrought and coherent score out of a very small number of themes.

The vocal writing is simple and effective. The chorus sings frequently in octaves, thus observing (in part, at least) the Grecian manner. The soloist has a distinctly "grateful" vocal share from every point of view—even to the privilege of a high C sharp if she desires it.

There is one genuine Greek melody in the score, as a note prefixed to the score informs one. This theme, in six-four time, is first heard as an English horn solo, and is presented bare of harmony. It is heard immediately after, harmonized and forming the basis of a part of Iphigeneia's song. The opening phrase of the work—a motive of considerable importance throughout—while not actually Greek, is none the less striking and forcefully eloquent in its Doric simplicity. Admirable contrast is provided to the opening choral measures of tenors and basses by the ensemble of maidens which follows shortly thereafter. Notably beautiful, too, is the chorus "O, Helen, are thy slumbers sweet?" the leading melodic phrase of which is somewhat Lisztian in contour. Eminently noteworthy are Iphigeneia's utterances, now flowingly lyrical, now passionately dramatic, and affording exceptional opportunities for highly wrought emotional utterance. The finale, wherein the soloist and the united choral bodies and orchestra attain an impressive climax is of noble breadth and deeply stirring in its effect. The scoring is indicated in the piano version. Mr. Humiston is completely at home in the field of orches-

"IPHIGENEIA BEFORE THE SACRIFICE AT AULIS." Dramatic Scene for Soprano, Chorus and Orchestra. By William Henry Humiston. Piano-Vocal Score. Published by Breitkopf and Härtel, New York. Price, 60 cents, net.

tration and his instrumentation has variety of color and dramatic appropriateness.

Altogether "Iphigeneia" is a composition of distinction and unmistakable worth. Such a work must not be allowed to lie neglected. The score is dedicated to Arthur Mees.

* * *

It is always a pleasure to meet with some new work by Bruno Huhn, for the simple reason that it is always a foregone conclusion that it will be good. Mr. Huhn's music is invariably sane, scholarly, finished, charming. Up to the usual Huhn standard is a delicious little new four-part song, "Gather Ye Rosebuds," a setting for mixed voices of Robert Herrick's poem of that name. The part writing evinces the composer's wonted technical command, and as none of the parts are subdivided the song is easily within the reach of small choruses. Mr. Huhn's music is refreshingly melodious, sincere and unaffected, and has a true English folk flavor.

H. F. P.

* * *

FOUR volumes that have a special interest to those engaged in pedagogic work are new additions to "Schmidt's Educational Series," the splendid edition which Arthur P. Schmidt began a few seasons ago. "Eighteen Melodious Octave Studies" for the piano by George Eggeing, op. 90, are compositions that attract the pupil through their inherently musical qualities. Mr. Eggeing has planned them with care and they will be found excellent material with which to instill into the pupil the principles of octave-playing. There are three in C major, two in E flat, A minor and F major, one in G minor, G major, B minor, D major, A flat, A major, E major and E minor.

"Twelve Special Studies" for pianoforte, by A. D. Turner, selected, augmented and revised by F. Addison Porter, deal with such matters as "The use of the damper pedal," "chord skips," "double thirds," "syncopation," "crossing the hands" and three forms of arpeggios; there are also two studies for the left hand alone.

An important work is a compendium of the piano studies of the polished and poetic Hungarian, Stephen Heller, which have been revised, edited and arranged in progressive order by the distinguished Boston composer, Arthur Foote. Mr. Foote has taken the études, op. 16, 45, 46, 47, 49, 81, 82 and 125 and edited them so that they may be used by the teacher. There are twenty-three in the first volume and nineteen in the second; the pedaling has also been looked after with care. Mr. Foote's preface is well worth reading, as it contains interesting notes on the studies.

* * *

THREE harp solos of interest are "Ecstasy," by John Cheshire, the noted harpist, who died a few years ago, and Mendelssohn's "Spring Song," arranged for the instrument by Mr. Cheshire, and a brilliant transcription of "Annie Laurie," suitable for concert performance. They are carefully edited and will be welcomed by all players of the instrument, as the literature for it is none too extensive.

James H. Rogers, the Cleveland composer and organist, has made a pleasing arrangement of the familiar G Major Minuet of Beethoven, one of those movements which have long since established themselves in the favor of the public. He has also edited the E Minor Prelude and Fugue of Bach in an edition which will have educational value on account of the splendid fingering and pedaling which Mr. Rogers has given it.

A. W. K.

"GATHER YE ROSEBUDS." Part Song for Quartet of Mixed Voices. By Bruno Huhn. Published by Arthur P. Schmidt, Boston, Mass. Price, 10 cents.

"EIGHTEEN MELODIOUS OCTAVE STUDIES." For the Piano. By George Eggeing, Op. 90. Schmidt's Educational Series, No. 75. Price, \$1.00. "Twelve Special Studies." For the Piano. By A. D. Turner. Selected, Revised and Augmented by F. Addison Porter. Schmidt's Educational Series, No. 87. Price, 75 cents. "A Compendium of Heller's Pianoforte Studies." Revised, Edited and Arranged in Progressive Order by Arthur Foote. Two Books. Schmidt's Educational Series, No. 78 A-B. Price 75 cents each. All published by Arthur P. Schmidt, Boston, Mass.

"ECSTASY." For the Harp. By John Cheshire. "ANNIE LAURIE." Transcription for the Harp. By John Cheshire. "SPRING SONG." By Felix Mendelssohn-Bartholdy. Transcribed for the Harp. By John Cheshire. Price 50 cents each. MINUET IN G. By Ludwig Van Beethoven. Transcribed for the Organ. By James H. Rogers. PRELUDE AND FUGUE IN E MINOR. For the Organ. By Joh. Seb. Bach. Edited by James H. Rogers. Price 50 cents each. All published by the Oliver Ditson Company, Boston, Mass.

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GAMUT CLUB NIGHT HAS RELISH FOR LOS ANGELES

Feature of Program Furnished by Young Violinist—Recital by Singer from Lambardi Opera Company

LOS ANGELES, Sept. 1.—At the Gamut Club last Wednesday a "Ladies' Night" program was given in the theater. On the program were Anthony Carlson, bass; a string trio consisting of Mr. Koett, Mr. Bright and Miss Trobridge; Miss Pell, pianist; Miss McDonald, contralto, and Ralph Ginsberg, violinist. Mr. Ginsberg, who is the youngest member of the club, has just returned from study with several of the best violin teachers of Europe. He proved that he had stepped from the rank of a prodigy to that of an artist. The program was strong and was given to a crowded house.

On last Wednesday night Mme. Tromben-Lebegott appeared in a recital, assisted by Pasquale de Nubila, violinist; Mrs. Laria, harpist; and Edward Lebegott. Mme. Lebegott is known because of her work with the Lambardi Opera Company, and on the present program she gave excerpts from her operatic repertoire. The program was of much interest to lovers of French and Italian song. It included arias from "Mignon," "Sonnambula," "Tosca," "Fedora," Mascagni's new opera "Isabeau" and Victor Herbert's "Natoma." The assisting talent was of a high order and was enjoyed equally with the soloist.

The Woman's Orchestra, under Harley Hamilton, will begin rehearsals next month, and among the numbers listed for study is the recently-found symphony ascribed to Beethoven. This will be its first production in Los Angeles.

J. B. Poulin has again been placed in control of the Temple Baptist Chorus Choir. After the experiment of a change in conductors Mr. Poulin was recalled on his return from Canada last week.

Lambardi's new opera company will begin an engagement at the Auditorium October 28. The leading star is Tarquinia Tarquini and the conductor will be Gaetano Baragnoli.

Thomas T. Drill is planning to extend the membership of his chorus and to present a number of modern works during the season. This is the only large mixed chorus in the city and it has made an excellent beginning.

J. F. Salyer, the Los Angeles musician, recently had a dinner reunion in London with William Shakespeare, the noted English vocal authority, who spent part of last season in Los Angeles. W. F. G.

Organist Bowman Returns

Edward Morris Bowman, the New York pianist, organist and teacher, has just returned from his vacation at Squirrel Island, Me. He has been elected unanimously for the sixth term as a member of the Board of Governors as well as trustee of the Squirrel Island Association. On Saturday evening, September 14, there will be a reunion of the Calvary Church Choir which Mr. Bowman has brought to its present efficiency, and, as has been the custom for the last twenty-four years, a "water-melon feast" will wind up the evening.

George Hamlin's Return to Chicago

George Hamlin, of the Chicago Grand Opera Company, and his family will arrive in Chicago about September 18, returning from a motor trip in the East. Leaving Chicago the last of June Mr. Hamlin motored to Lake Placid, in the

Adirondacks, where he spent about eight weeks working on his new operas and preparing for the coming season. As a conclusion to his Summer outing he is enjoying two weeks of sea bathing at Cape May, N. J., from where he will motor to Chicago.

NEW SOPRANO COMING

Marie Kaiser to Try Her Fortune in Eastern Concert Field.



Marie Kaiser, a Western Soprano, Who Will Appear in the East This Season.

Marie Kaiser, a new soprano who hails from the West, will enter the Eastern concert field this coming season under the direction of Walter R. Anderson.

Miss Kaiser, who is a concert artist of much popularity in the West, obtained her start in the musical world by appearing as soloist before the various local societies of the Woodmen of the World. Her success was such that she became known as the "Song Bird of Woodcraft," and plans were immediately made to give her the musical education which her talents seemed to warrant.

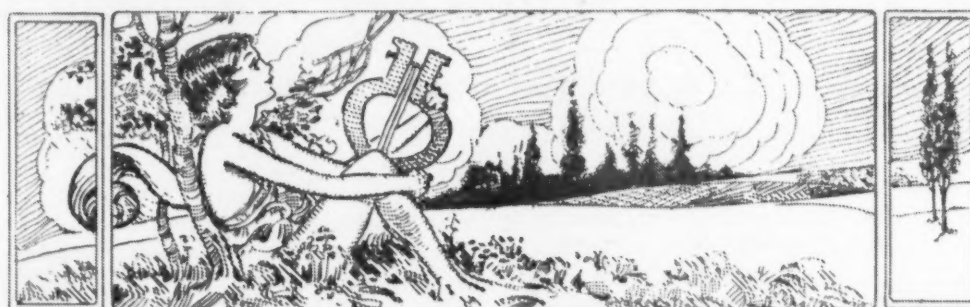
Her study with such teachers as Hans Morgenstern, Ward Stevens and Mme. Garrigue Mott brought about such results that she has appeared on tour with Liberati's Band, the Metropolitan Grand Concert Company, the Nitke Trio, etc. She has also been engaged as soprano for the Temple Beth El, New York. During the present season she will appear in concert and oratorio in the East and West.

Arthur Philips in Vermont Recital

BRATTLEBORO, VT., Sept. 9.—Arthur Philips, baritone of the London Opera Company, appeared here recently in a most successful recital that brought him an ovation. His voice was in superb condition and his style and enunciation earned him many plaudits.

Pilzer on Vacation

Maximilian Pilzer, violinist, who has concluded a busy Summer season, during which he not only appeared as a violin soloist but also as assistant director of the Volpe concerts on the Astor roof, is spending his vacation in Washington, N. J. He will return to New York shortly to begin his Winter's work.



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GRACE KERNS ON VACATION

Gifted Southern Soprano Plans Répertoire for Season's Work.



Grace Kerns, Soprano, with Her Two Collies, at Cape Henry, Virginia.

Grace Kerns, the soprano of St. Bartholomew's, New York, who has also just completed a successful concert season under the direction of Walter R. Anderson, and who will appear under the same management for the coming season, has been spending August at her old home, Cape Henry, Va.

Aside from the rest and recreation of her vacation, Miss Kerns has been preparing her repertoire for the coming Winter with her accompanist, William Janashek. Miss Kerns is one of the few Southern singers who has made a success in the North. Since her coming to New York three years ago she has won a place for herself in the musical field in New York

and the concert and oratorio field of the entire country.

Charles C. Washburn in Middle West

Charles C. Washburn, baritone, who has just finished a busy season at Chautauqua, N. Y., and who is widely known as a concert artist and especially as a singer of children's songs and programs of unique nature, is spending a short vacation in traveling through the Middle West. Before leaving Chautauqua Mr. Washburn was appointed to take charge of all of the voice work classes which are held in connection with the School of Expression under the direction of S. H. Clark of Chicago. Mr. Washburn is spending some time in Quincy, Ill., where he is giving daily lessons to former pupils and where he has visited William Spencer Johnson, composer of "From the Little Past," songs for children. These songs Mr. Washburn will sing for the Browning Club of Philadelphia this season at the Montreal Child Welfare Exhibit and in Oklahoma City. During his visit in Quincy Mr. Washburn gave a recital at the home of Morris Bagby, in Rushville, Ill., and in Galesburg, Ill. Henry Torey, musical director of the University of Arkansas, was the accompanist.

French Pianist Opens New York Studio

Mme. Florigny Zervillis, pianist and winner of the grand prize at the Paris Conservatoire, arrived in New York last week from Paris and has established a studio at 65 West Ninety-first Street. Mme. Zervillis will appear in concerts, and a tour is now being arranged for her. She is a pupil of Raoul Pugno, the French virtuoso, and in her playing she is a faithful exponent of her master's method and style.

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"MOVIES" ON SACRED CHICAGO GROUND

But Those Who Call Invasion of Orchestra Hall a Desecration Forget That Lofty Sentiment Pays Off No Mortgages—Apollo Club Announces Plans for the Season

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, Sept. 9, 1912.

IT seems as if some of our Puritan fathers must have penetrated as far west as Chicago, judging from the sentiment which prompted the recently reported protest against the desecration of the sacred precincts of Orchestra Hall by a season of Kinemacolor "movies" during odd moments. If these protestants would walk up and pay off the mortgage, and establish a pension fund for the superannuated of the orchestra, not to mention providing for the necessary increase of salaries and for the maintenance of the standard of the orchestra against the increasing competition; and, if they would perhaps arrange for sick benefits for the disabled, and an occasional raise of pay for the hard-working conductor and manager, and sundry odd pittance which must be paid—why, then there would be good ground for protest against an effort to turn the dead five months of the year to some financial account in the face of all the needs with which the management of the organization must cope.

Attention is wisely called, by Karleton Hackett, in the *Evening Post*, to the fact that the effete Bostonese go us several better during the Summer by their series of "Pops" to garnish a cooling draught and a weed with an appropriate setting of Waldteufel and Strauss. If the protest were in favor of the latter as against the tameness of the "movies," what a response there would be! But why not both? A roof garden on Orchestra Hall, lulled by lake zephyrs—'tis a tempting dream, and a fitting antidote it would supply to the feelings with which one contemplates a journey to Ravinia. Meanwhile it takes money to make an orchestra go, and let us give thanks to the innocent "movies" for every bit of coin they entice into the coffers of the house.

And, considering the lateness of the date, it begins to look as if Harry Weissbach, a former member of the orchestra, who of late has been concertmeister of Volpe's forces in New York, is going to inherit the coveted first desk left vacant by the drafting of Hans Letz by Herr Kneisel. Conductor Stock has as yet volunteered no information from the haunts of his retirement, other than the forecast of the first few programs, and Dame Rumor has it that unless some unlooked-for development should arise the first desk may remain as it has been during the Summer season at Ravinia.

A Hackett anecdote worth recounting is of the discovery that a man whose death occurred two years ago still subscribes for and secures his Friday afternoon tickets for the Orchestra season—of course by proxy. Subscriptions are not inheritable, you see, but, when forfeited for any reason, go back to the box-office and are given to the first on the waiting list. Hence, the recently discovered subterfuge.

Georg Schumann and the Apollo Club

From the preliminary announcement issued by Manager Carl Kinsey for the Apollo Club, it is evident that Georg Schumann will be the bright particular star of the club's season, coming to America to conduct personally the performance of his "Ruth" scheduled for February 24. The soloists announced are Florence Hinkle, Rosalie Wirthlin and Arthur Middleton. The "Elijah," with Clarence Whitehill, will open the season on November 3, and the pair of holiday concerts will of course offer the "Messiah." The whole of the Frank Croxton Quartet is engaged for the solo parts. The end of the season will bring the Berlioz "Damnation of Faust"; all with the aid of the Thomas Orchestra and Arthur Dunham, as organist, with Harrison Wild at the steering wheel.

Special announcement is made of several vacancies in the club membership, regarding which applicants should communicate with Manager Kinsey in his office in Lyon & Healy's store.

Freeman Finds More Fiddles

And speaking of this greatest of music stores, it is worth chronicling that the violin expert, Jay Freeman, has just returned from several months of scouring about the Continent in search of more fiddles, succeeding to the tune of more than four hundred instruments. His chief complaint seems to be that all the haunts of the fiddle cranks are on the top floor with no "lifts" to relieve the tedium of the myriads of flights of rickety stairs. After succeeding in classifying all violins over one hundred years old as "antiques," thereby escaping more hundreds of dollars in duty,

a few flights of stairs more or less should not be such a tragedy. Mr. Freeman has, in fact, made some remarkable "finds" in his trip this year—his fifteenth, too, by the way—and not going into the matter of what he pays or how he prices, it must be said that he has by all odds the greatest commercial collection in the country, if not in the world; and it is worth a long journey to any fiddle-crank just to look at them.

Things keep happening around the seat of opera, the Auditorium, and this week it has been mostly at the back door, with the populace rudely scrutinizing the group of Arabs in native costume who await their turn in the lavish production of "The Garden of Allah" which occupies the boards for a preliminary season. Other things are happening, too, within the offices, but all of the real news seems to leak out in Vienna or Philadelphia these days. There is left to relate that "The Secret of Suzanne" Company, which Manager Dippel has made up for road duty from out the opera corps, is already booked to within a few dates of its limit.

Many Schools Resume Work

The music schools are again running full blast, with many new additions to their faculties. A half dozen pretentious catalogs have traveled the mails during recent weeks, and their announcements are such as will require more extended consideration elsewhere. John J. Hattstaedt, just returned from a rest in Colorado, opens the twenty-seventh year of the American Conservatory; Dr. Ziegfeld is chained to his desk in the Chicago Musical College by literally hundreds of applicants; William Boeppler flits continually over the trail between his desk at Milwaukee in the Wisconsin Conservatory of Music and the Chicago rehearsal rooms of his choral societies—these are just a few of the current incidents in the Chicago world of music schools.

After a bit of recreation near Detroit, Maurice Rosenfeld, music scribe on the *Examiner*, who has been a part of the piano teaching staff at the Chicago Musical College since the year 1, with the exception of last season, again returns to his Alma Mater and begins work this week just where he left off fifteen months ago. The violin department at the American Conservatory is also reinforced by a young woman of promise, Mabel Woodworth. Mr. Hackett's department will also be further strengthened by the addition of Marie Sidenius Zendt.

And on Friday it was 94½ in the shade by official report of the Weather Bureau!

NICHOLAS DEVORE.

CHILDREN OF NEW YORK IN FOLK-DANCE FESTIVAL

Interesting Exposition of National
Dances with Characteristic Music
and Costumes

New Yorkers were introduced to a novel variation of the music festival idea last Saturday afternoon, when the children from the various recreation piers gave a Folk-Dance Festival, and this event served as an interesting exposition of that means of expressing feeling from which the earliest forms of music originated. This festival took place on the Twenty-fourth Street Pier, East River, which presented an unusually cosmopolitan scene when the several hundred girls arrived in costumes of different nations to be marshaled by the young women who acted as their dancing teachers.

Beginning the program was the grand march, with the representatives of Uncle Sam leading the van and drawing forth patriotic applause with their big American flag. After the singing of "The Star-Spangled Banner" there followed thirteen varied dances, which spoke wonders for the work of the Parks and Playgrounds

Association in arousing patriotism and developing a wholesome, natural grace in the young girls of New York. Incidentally, the evident delight of the children in their dancing indicated that this training might prove an effective antidote for the present epidemic of "ragtime" dances.

One of the treats of the afternoon was provided by the girls from the pier in which the festival was being given, a dance called "Greek Maidens Playing Ball," to the excellent music of Bandmaster Somerset and his men. In the ancient Hellenic costumes these young dancers manipulated gilded rubber balls through the dance with such a charm of movement as to lead the audience to believe that the old Greeks' version of baseball laid more emphasis upon grace than upon agility.

Equally appealing to the onlookers was a Russian dance, the "Donskoi," presented with remarkable precision and abandon by a group of girls from the East Third Street Pier. Following close in interest was the Scotch Gun Drill, by kilted "lassies" from the One Hundred and Twenty-ninth Street Pier, who went through the intricate evolutions with the skill of a light opera chorus. A dainty number was "La Pavonne," in which was introduced a costume novelty by garbing as young gallants those of the girls who happened to have the short, "bobbed" hair. Wherever it was practicable the various dances were accompanied by the actual folk-music of the various countries.

K. S. C.

HAMILTON STUDIO RECITAL

New York Teacher and Pupils Assisted
by French Artists

Elizabeth C. Hamilton, the New York vocal teacher, gave her first pupils' recital of the season on September 9 at her studio in the Metropolitan Opera House. Mrs. Hamilton's pupils were assisted by Lucien de Vannoz, the French baritone, and by Mme. Florigny Zervillis, the French pianist.

Mrs. Ella M. Brown opened the program with three songs, Kellie's "I Had a Flower," "Her Rose," by Coombs, and "Daybreak," by Daniels, which were very favorably received by the audience. Ruth Jennison, possessor of a very charming and well-trained soprano voice, followed with Lehmann's "The Life of a Rose" and "The First Meeting," by Grieg, meeting with enthusiastic applause. Irene Wilder gave "Summer" by Chaminade and "Jean" by Charles Gilbert Spross. Miss Wilder displayed a voice of very agreeable timbre, which she handled well. Georgia Byrom sang "Die Neugierige" and "Du bist die Ruh," by Schubert and the "Villanelle" by Delf'Acqua. Her soprano voice is round and mellow and her enunciation deserves special praise.

Mme. Zervillis executed with *brío* and sentiment the difficult Grande Polonaise of Chopin and was so enthusiastically applauded that she had to give an encore, playing the Sextet from "Lucia" arranged by Leschetizky for left hand alone. Miss Jennison sang the "Waltz Song" from "Romeo et Juliette" and Miss Wilder the "Salomé" aria from Massenet's "Hérodiade." Mr. De Vannoz sang "Beyond the Sunset," by Tours, and "Bonjour Suzon," by Pessard, with resonant voice and impressive style. The program closed with a duet, "Zigeunerliebe," by Hildach, sung by Mrs. Hamilton and Mr. De Vannoz, in which Mrs. Hamilton had many opportunities to display the purity and limpidity of her soprano voice, after which "La Balade du Désespéré," by Bemberg, was recited by Mr. De Vannoz and sung by Mrs. Hamilton.

First Opera Sung in Esperanto

VIENNA, Sept. 9.—Opera in Esperanto is now an established fact, Cracow having been the scene recently of the first employment of that "universal" language for purposes of opera. "Halka," by the Polish composer, Moniuszko, translated into Esperanto by the Warsaw Esperantist, Gradowski, was sung with great success, the audience applauding wholeheartedly and the singers uniting in praise of the language as a medium of song.

DIFFICULTIES ON TOUR OVERCOME BY BISPHAM

Baritone Gives Second Performance of
"Pan" Despite Fractured Ankle—
Sings Concert on Crutches

David Bispham, the noted baritone, recently gave a striking demonstration of the necessity for overcoming many vicissitudes which is imposed upon the concert artist while on tour. On the day after the performance of "The Atonement of Pan" by the Bohemians, in the California redwood forest, Mr. Bispham, who sang the title rôle in the music drama, was walking through the wood with a friend when his foot turned on a slanting stone and he fell on his bent ankle, sustaining what proved to be a fracture of the *fibula*, just above the joint. The singer was carried into a nearby tent, where, while his foot was being examined by a surgeon, he sang for half an hour to the accompaniment of Sylvio Hein, who was a guest in camp. In about a week Mr. Bispham fulfilled an engagement to sing for the teachers and pupils of the Berkeley High School, appearing on crutches, as he was unwilling to disappoint his audience.

In less than a fortnight Mr. Bispham again sang his creation of "Pan" in the Redwoods, and but few of the audience were aware of the difficulties under which he was laboring, as he had had a special appliance made by which all his weight was supported on his left knee, whence steel bands extended to a metal sole below his injured foot, which was thus prevented from touching the ground. A rustic staff was used, and so scarcely more than a grotesque limp—not out of *Pan's* possible character—was observed by the assemblage.

On Saturday, August 24, Mr. Bispham not only sang in "Pan" in the evening, but rehearsed it on the stage during the afternoon, and after the performance went by special train to San Francisco, which was reached at three-thirty in the morning. After a few hours' sleep the lamed singer was traveling Eastward on the Overland Limited. Reaching Boston he took a boat for Yarmouth, thence, going by train to Halifax, N. S., where he arrived at five in the afternoon. After a continuous journey of exactly five days from San Francisco, Mr. Bispham found himself on the stage of the Halifax Academy of Music on the evening of August 30.

Third American Tour NOVEMBER TO MAY

Arthur
Hartmann



The Distinguished Violinist

W. J. HENDERSON, NEW YORK SUN.—His tone was notably sweet and ingratiating. Furthermore, the style had the elegance, finish and repose needed for a performance of the Saint-Saens concerto. The reading which Mr. Hartmann presented had coherence in plan and musicianly appreciation of both the content and the limits of the work.

BOSTON JOURNAL.—Here is a violinist who has something to say. He is no mere fiddler with a highly developed technique, no stolid and too classical man with the fixed idea of teaching the world something. Hartmann plays with the fire and abandon of a hot individuality, yet he is authoritative, musicianly, impressive. His tone is broad and minutely beautiful by turns, his technique dazzling, yet seemingly simple in the accomplishment.

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MILLERS HOME AGAIN.

Tenor and Contralto Have Many Important Engagements Booked

Reed Miller, tenor, and Nevada Van der Veer (Mrs. Miller), contralto, have returned from their Summer's vacation at Camp Happy, Otsego Lake, N. Y., and have taken an apartment on West End Avenue for the season. Before going into camp for the Summer, the Millers went by sea to Carolina, Mr. Miller's home State, where they sang at several concerts and then returned through Knoxville, Tenn., where they were engaged for the Knoxville Festival. While in camp they were visited by many musical friends, and also appeared at the Round Lake festival singing in "Faust" and the "Redemption." Mrs. Miller also appeared in the park concerts in Rochester with Evan Williams and orchestra, in which concerts Mr. Miller had made such a success the previous Summer.

Both Mr. and Mrs. Miller have booked engagements for the coming season. Among those in which both will sing are the "Elijah," with the Apollo Club, Chicago, which will begin a three-weeks' tour of the middle West; Philadelphia; the Ninth symphony with the Philharmonic Orchestra, New York; Spartenburg in February, and a Southern tour. Mr. Miller will also sing the tenor rôle in the "Messiah" with the New York Oratorio Society, in December, for the third time.

Mme. Hudson-Alexander Enlarging Her Répertoire

Mme. Caroline Hudson-Alexander, the popular soprano, has recently been making a number of additions to her already extended repertoire. This singer, whose concert and oratorio appearances hereafter will be under the management of Loudon Charlton, is prepared for appearance in practically every standard work, while her recital repertoire embraces a considerable list of the classics in addition to novelties—for which she is constantly on the search. Mme. Hudson-Alexander's programs also contain arias from "Fidelio," "Figaro," "Hérodiade," "Queen of Sheba," "Fra Diavolo," "Louise," "Mephistofele," "La Bohème" and "William Tell" and a number of other operas.

Composer Kürsteiner Resumes Classes

Jean Paul Kürsteiner, the composer and teacher, returned last week with his gifted wife, Myrta French Kürsteiner, from a vacation spent on the shores of Lake Oquaga. On October 1 Mr. Kürsteiner will move his New York studios from the Belnord to the Narragansett, at Ninety-fourth street and Broadway, where his classes in piano will again continue. He will also be in charge of the piano department at the Ogontz School, where he has successfully taught for twenty years. Several new songs and piano pieces from his pen will be published during the Winter.



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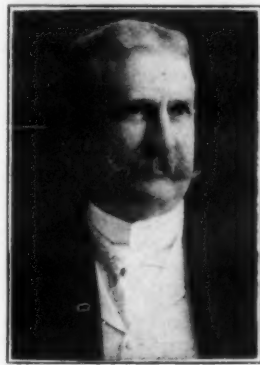
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SEVEN CHORUSES UNDER WOODRUFF'S DIRECTION

Will Conduct Societies in New York, New Jersey and Philadelphia—His Connecticut Concerts

LITCHFIELD, CONN., Sept. 8.—Arthur D. Woodruff, the New York voice teacher and choral conductor, who has been spending the Summer here, recently celebrated his birthday with concerts in this city and in Washington, Conn., with his choral societies. In addition to the large audiences of local music-lovers there were visitors from New York and other cities, including Walter R. Anderson, the New York manager.



Arthur D. Woodruff

Mr. Woodruff, who also has a large class of pupils here, gave Bruch's "Jubilate," Lloyd's "Hero and Leander," Weinzierl's "When Spring Awakes," and, for women's voices, Handel's "Dame's Song," Alcock's "Music When Soft," Taubert's "March Night" and, for men, Haydn's "Interrupted Serenade." The chorus was assisted by Lucy Marsh, soprano; Reinald Werrenrath, baritone; Maximilian Pilzer, violinist, and a part of the New York Festival Orchestra. The accompanists were Lucy Bryant and Miss Pilzer. Miss Marsh and Mr. Werrenrath were most successful in their songs and the dramatic duet in the cantata and Mr. Pilzer won a double encore by his excellent playing.

Mr. Woodruff is now preparing programs for the coming season for his own seven singing societies, viz.: University Glee Club; New York City, men's chorus; Hope Lodge Glee Club, East Orange, N. J.; men; Orange Musical Art Society, the Oranges, N. J., women's chorus; Lyric Club, Newark, N. J., women; Summit Choral Society, Summit, N. J., women; Women's Choral Society of Jersey City, N. J., and Dr. Horatio Parker's two clubs in Philadelphia; the Orpheus Club, men, and the Eurydice Club, women. Dr. Parker selected Mr. Woodruff to conduct his clubs while he was away in Germany for his Sabbatical year from Yale University.

Washington Director in Song Program

WASHINGTON, D. C., Sept. 1.—De Cortez Wolfungen, director and organizer of the Washington Grand Opera Chorus, is inaugurating musical activities at Front Royal, Va., where he has recently been heard in concert. He was assisted in this public appearance by Miss Jackson, Mrs. Ruthardt and Bertha Millar. Mr. Wolfungen's selections included Siegmund's "Love Song" from "Die Walküre"; "La donna è mobile" from "Rigoletto"; Barcarole from "Tales of Hoffmann"; and the "Prison Scene" from "Il Trovatore" with Mrs. Ruthardt; trio from "Der Freischütz," with Miss Millar and Mrs. Ruthardt, and "Adieu," Nicolai, with Miss Millar. Miss Jackson gave two piano selections, "En Route," Goddard, and "Air de Ballet," Poldini. Mr. Wolfungen will return shortly to Washington to reassemble his Washington Grand Opera Chorus. He anticipates giving two operas during the coming winter, "Der Freischütz" and "The Magic Flute." W. H.

Stojowski to Play Under Baton of Nikisch in London

Sigismond Stojowski, the noted Polish pianist, will return to this country the first week of October to resume his teaching at the von Ende School of Music and also his numerous concert and lecture engagements booked by the same institution.

Mr. Stojowski has passed his vacation in Paris and Bad Kissingen. Among the numerous engagements which have been booked for Mr. Stojowski is an appearance with the London Symphony Orchestra, under the direction of Arthur Nikisch. The pianist will be the soloist at one of the concerts in June, 1913, on which occasion one of Mr. Stojowski's latest orchestral works will be performed by Nikisch.

EXTENDED TOUR OF OPERATIC "ELIJAH" COVERS SIX MONTHS



Gwilym Miles, the American Basso, as "Elijah" in the Operatic Production of the Mendelssohn Work

The success of the operatic version of Mendelssohn's "Elijah," which will be presented this Fall by the Majestic Grand Opera Company, is already assured by the number of engagements already booked for the company. Theodore H. Bauer, the general manager of this venture, has had no difficulty in booking this organization of 116 people. The original plan for the tour of the United States was to cover twenty weeks. Owing to the pressure of the demand for this attraction the tour has been extended to a period of twenty-four weeks. It will be impossible to include in the itinerary all the cities which wish to have an opportunity to hear "Elijah" in opera form.

Adah Sampson-Thomas, the Pittsburgh vocal teacher, who has been in New York for the past few weeks, returns the latter part of this week to her home and will reopen her studios on September 16.

BOSTON PIANIST WRITES OPERA BASED ON LEGEND

Women's Club to Give Work of Mme. Greene—Henry L. Gideon to Conduct Another Music Tour

BOSTON, Sept. 9.—Mme. Noyes-Greene, the pianist, will reopen her studio on October 1. Mme. Noyes-Greene has been resting during the Summer at her home on Lake Waushakum, South Framingham, Mass., and while there she was engaged by the Women's Club to compose an opera founded on the legends of Waushakum. The libretto was written by the vice-president of the club, Mrs. Bernard Miriam, a pupil of George Lincoln Parker. Mme. Noyes-Greene is a gifted composer, having written several noteworthy compositions. Her opera will be given at the Gorham Theater in South Framingham in the Spring.

Besides the five principal rôles there will be a large chorus of trained voices, which will make the presentation a most important one. This is not Mme. Noyes-Greene's first accomplishment in this line, as she composed music of this order at a very early age, which was produced with success. A "house warming" musicale will be given at her new "Harmony Home" on Lake Waushakum on October 5, at which time there will be selections by Mme. Calvert, Mrs. Rice and Mr. and Mrs. Greene.

Henry L. Gideon, the composer and lecturer, has returned from a ten weeks' trip abroad spent in the principal cities of Europe. Mr. Gideon spent the greater portion of his time gathering material for "opera talks" to be given during the coming Winter and arranging for a music tour during the Summer of 1913, at which time he will take a party of ten persons to Europe. The special attractions next year will be the opera at Munich, a sacred concert in Rome, visits to Bonn and Galtburg, the Exposition at Ghent, and several other interesting features which will make the trip a most instructive one. Mr. Gideon will again resume his duties as organist of Temple Israel.

Estelle Patterson has been engaged as soprano soloist at the Mount Vernon Congregational Church. She is a pupil of Rose Stuart.

Henry Dellafield, director of the Bach Pianoforte School, has resumed his teaching after spending his Summer at the Isle of Shoals. A. E.

Caro Roma to Give Recitals of Her Songs in Paris

Caro Roma, the popular composer, will shortly sail for Europe, where she has planned to remain for one year. This artist has decided to establish a studio in the American quarter where she will give recitals of her own songs and ballads, many of which are widely popular there in their French translations. Among the many successful American women composers Mme. Roma is unique in that she supplies not only the musical setting of her songs but in some instances the lyrics as well.

Mme. Possart to Give Recital in Her Native City

Cornelia Rider-Possart, the American pianist, will give a piano recital in Dubuque, Ia., her native city, during the coming Winter.

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The Wisconsin Conservatory of Music has offered one hundred free scholarships to talented and deserving pupils who have no means to procure a musical education.

Mme. Ooliata Zimmerman, the Chicago voice teacher, reopened her studio in the Auditorium Building, Chicago, on September 3.

Irma Seydel, the Boston violinist, has been engaged to appear as soloist at the first concert of the Young People's Symphony Orchestra in New York.

Charles Wakefield Cadman, the American composer, who has just completed his Indian opera, "Daoma," recently gave an informal recital in Pueblo, Col., assisted by Francis Hendricks, pianist, and Mahlon Sexton, violinist.

Mrs. Martin Rehfuess, an Indianapolis, Ind., singer, leaves shortly for several months' travel in Europe. Mrs. Rehfuess will remain in Florence, Italy, next Winter and will devote several months to vocal instruction with Lombardi.

Elise von R. Owens was heard to great advantage in an informal violin recital at Musicolony, Westerly, R. I., recently. She is a pupil of Ovide Musin. Her program included works by Mendelssohn, Viexemps, Kreisler, Grieg and Musin.

Mrs. Clifton Andrews, formerly soprano soloist of the Mount Vernon Place Methodist Episcopal Church in Baltimore, has been appointed to a similar position at Christ Protestant Episcopal Church, of the same city.

Marc Lagen, the New York manager, and Eastern representative for Andreas Dippel's presentation of Wolf-Ferrari's "Secret of Suzanne" in concert form, announces a Boston engagement of the work early in October.

John Cohille Dickson, who has been rusticiating at his Summer home, Mossiel Farms, Cheswick, Pa., all Summer, recently attended the Allegheny County Teachers' Institute at Pittsburgh, storing up some new pedagogical ideas.

Willard Patton, the Minneapolis vocal teacher, has recently removed his studio to the Auditorium Studio Building, No. 68 South Eleventh Street, Minneapolis, where he has enrolled a number of pupils in voice culture and the art of singing.

Musical programs are excellently rendered at the Emerson Hotel in Baltimore by an Italian Orchestra under the able di-

rection of Orlando Oprea. Emily Diva, soprano, is receiving enthusiastic approval by her singing. Miss Diva is planning for an operatic career.

Several Connecticut singing societies appeared in a massed chorus on "German Night," September 5, at the Mardi Gras, Savin Rock, Conn. The prize-winning Arion Society, of Bridgeport, was among those represented as well as a number of New Haven societies.

Edgar T. Paul, choir director of Madison Avenue Methodist Episcopal Church and tenor soloist of Eutaw Place Temple in Baltimore, and Mrs. Paul, soprano soloist of Ascension Protestant Episcopal Church, spent the Summer studying under Isadore Luckstone at Highmount, N. Y.

William H. Pagdin, tenor, has been engaged to sing in Elgar's "Light of Life" with the Orphan's Club of Halifax, N. S., on March 11, 1913. Mr. Pagdin was highly praised for his work at Chautauqua in July by Arthur Hallam, musical director at Chautauqua.

J. McClure Bellows, who is in charge of the musical and dramatic departments of the St. Paul Dispatch and Pioneer Press, will add to the scope of his activities by becoming instructor in voice culture and lieder singing at the St. Paul College of Music.

Mary J. Bane, of Lewiston, Me., and Jessie L. Hawley appeared recently in a piano and vocal recital at Brattleboro, Vt. Both are graduates of the New England Conservatory of Music, and have been engaged in teaching in Western Pennsylvania.

A new Mass composed by A. T. Brisebois was sung on September 1 at St. Augustine's Church, Bridgeport, Conn., by the quartet choir, consisting of Elizabeth Stanton, Mrs. Finton Kelley, Mr. Brisebois, and Joseph E. Wade. The work proved to be dignified and musicianly.

C. F. Hansen, organist and director of music of the Second Presbyterian Church, Indianapolis, has returned to his duties from a short vacation in Chicago. Before going into Chicago, Mr. Hansen gave dedication organ recitals at Rensselaer, Ind.; Greenville, O., and Winamac, Ind.

An elaborate musicale was recently given at the residence of Mr. and Mrs. J. W. Mathes at Rock Spur, near Portland, Ore. An excellent program was given by Mme. Carusi, harpist; Mrs. Bertha Winslow Vaughn, soprano; Mrs. Edith Haines-

Kuester, pianist, and Waldemar Lind, violinist.

Ernest G. Hesser, who has had charge of the vocal and public school music departments in the Kansas State Normal College, has accepted the position of supervisor of music in the public schools at Pasadena, Cal. This is a position of unusual excellence, as the schools there are of high character.

A concert was given in Pueblo, Col., on September 3 by Mr. and Mrs. James Potter Keough, tenor and soprano. They were heard in duets, as well as in separate numbers. Mrs. Keough's songs included numbers by Chaminade, Campana and Acuff. Mr. Keough sang a group of American songs.

There was a special musical service for night workers at St. Paul's Chapel, New York, at 2:30 o'clock, last Sunday morning. The soloists, Mrs. Evelyn Day Phillips, Raymond J. Hendrickson and Charles Ashley Baker, were assisted by the night workers' choir and the St. Paul's women's singing class.

Clarence Rolfe, pianist; Frank Arpaia, violinist, of New Haven, Conn.; Barbara Coit, soprano, and James Sanford, pianist, appeared in a concert at Roxbury, Conn., on September 9. Mr. Rolfe is the pianist at Christ Church, Ansonia, Conn., while Messrs. Arpaia and Sanford are students of the Yale University School of Music.

Lynette Cecil Gottlieb, the Brooklyn pianist, is soon to open a studio in New Haven, Conn., which is now her home, her husband, Joseph Koletsky, being a member of the junior class at the Yale Law School. Miss Gottlieb is a protégé of Mme. Alma Webster Powell, who recently appeared with her in a New Haven recital.

W. P. Stanley, the organist, played the opening program at the dedication of the new organ at the Calvary Baptist Church, New Haven, Conn., on September 8. Mr. Stanley was assisted by Alice Moulthrop, violinist; Mrs. Grace Walker Nichols, soprano, and the Calvary quartet. César Franck's "Pièce Héroïque" was the special dedicatory number.

Alexius H. Bass, a singer and musical instructor of Madison, Wis., and Hazel Torgeson have been married in that city. Mr. Bass is a graduate of the University of Wisconsin Conservatory. He has been musical director of the Ben Greet Players and at the present time is musical director of the Holy Redeemer Church in Madison.

Cora E. Brinkley, a popular member of the Wisconsin Conservatory of Music of Milwaukee, was married recently to Frederick C. Lochner, cashier of the Wisconsin State Savings Bank. Miss Brinkley studied four years at the Lawrence University Conservatory of Music and was awarded a gold medal in competitive examination for excellence in voice. She is also a graduate of the Wisconsin Conservatory and is well known in the State as a concert singer.

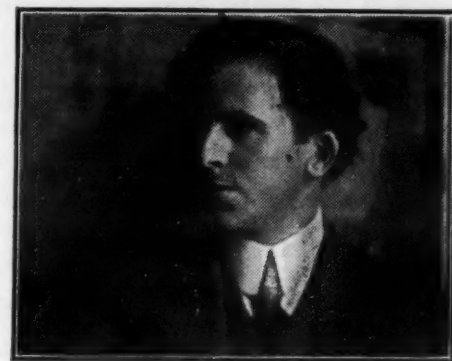
Theresa Rihm, dramatic soprano, was the soloist in the Yaphank, L. I., Presbyterian Church recently. Mme. Rihm is spending her Summer on Long Island, and will return shortly to her concert work and teaching in Brooklyn and New York. On September 1 she was engaged to sing in the Bellport Episcopal Church. Her numbers were Buck's "My Redeemer," Nevin's "Jesu, Jesu Misere," Handel's "Come Unto Him," and Gounod's "There Is a Green Hill."

Announcement is made that musicales of a high order will be given this month at Greenacres Tea House, Hartsdale, N. Y., under the direction of Caryl Bense, the New York soprano. On Labor Day the Great Northern Trio, Frank Braun director, assisted by J. Parkes, baritone, gave an interesting program, while on Saturday, September 7, Antonia Griffin, harpist, assisted by a violinist, was the attraction. Miss Griffin displayed a facile technique and much style in her playing. Her training has been acquired at the Institute of Musical Art, New York, Frank Damosch director.

The city of Appleton is boasting of a four-year-old musical prodigy. He is Russell, the son of Mr. and Mrs. T. R. Hayton. The lad has developed the accomplishment of hearing a piece played or sung several times and then reproducing it on the piano. He has a repertoire of thirty-five numbers.

The members of the Arion Musical Society and the Cecilian Choir of Milwaukee were guests recently at a reception given President and Mrs. W. P. Bishop. Mr. Bishop has been for many years con-

nected with the Arion Society and has been president for a number of years. The following were present: Ruth Arnold, Clara Louis, Addie Bishop, Lenore Donaldson, Clara Livesay, Nina C. Vandewalker, Neta Aude, Mildred Prosch, Esther Blaesser, Maud Fry, Minnie Suckow, Louise Sellmer, Margaret Anderson, Mettie Maercklein, Elizabeth Maercklein, Minne Wetzel, Hannah Graves and Lillian Sullivan; Mmes. G. W. McWilliams, Maxwell Hughes and A. H. Anger; Messrs. and Mmes. Charles E. Sammond, John E. Jones, R. E. Domke, E. E. Rogers, Paul Hammersmith and Carl J. Sellmer and Messrs. Frank Rogers and G. C. De Heus.



On the occasion of his first appearance in London on May 9th, 1912.

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SEGUROLA NOW "HIS EXCELLENCY"

[Continued from page 2]

pachyderm, which is invariably associated with him as a lucky talisman. Several recent additions to this collection were noted around the room, from a pasteboard elephant, with a sandpaper patch on his hide, to be used for striking matches, to a watch charm of fine workmanship sent by a friend from Brussels.

"Among the various people with whom I renewed old friendships in Europe during the Summer, probably the one of most interest to the American musical world," declared Mr. de Seguro, "is Titta Ruffo, on account of the announcement of his appearance here with the Chicago Opera Company. I spent some time at Salsomaggiore with him and Enrico Caruso, who are good friends. The baritone told me that he was most anxious to appear in America. It happened that in Paris the two of us were in the Grand Hotel when Gatti-Casazza chanced to pass by, and I had the pleasure of introducing these two important operatic personages."

Why Gatti Doesn't Engage Ruffo

On this occasion Mr. Gatti is said to have expressed his admiration for Titta Ruffo as an artist. The Metropolitan director explained to the baritone that if he were managing a tour of concerts he would be very glad to engage Mr. Ruffo at any figure which the latter might name, but if, as the director of an opera house, he should arrange a season for the Italian singer at his price per night, other singers in the company might be expected to come to him with a demand for a corresponding increase in salary, which would result in the opera house payroll being swelled to prohibitive proportions.

A considerable portion of Mr. de Seguro's vacation was spent in Paris, where he has a number of influential friends, due not only to his artistic standing but also to the fact that he is a scion of a prominent family in Spain. Mr. de Seguro's card announcing his arrival in Paris was suffi-

cient to call forth a number of requests for his appearance in some of the leading drawing rooms, where he sang before several members of royalty. One of the basso's appearances in the French capital was with Mme. Alda-Gatti-Casazza. Mr. de Seguro also spent two weeks in Marienbad at the invitation of Mr. Gatti.

Recitations After the Opera

On Mr. de Seguro's dressing table in his Broadway hotel was a volume of poems called "Ingenuas," by Luis G. Urbina. "He is the editor of a paper in Mexico," commented the basso, "and I am committing some of his popular verses to memory for the purpose of reciting them in connection with the opera performances in Mexico City. Probably Titta Ruffo and myself are the only opera singers who add these recitations to the regular presentation of the opera. In such a case it is stated in the program that 'Mr. de Seguro is to give a recitation at the close of the opera.' After the final curtain I change hurriedly from the costume of my character to evening dress, finally appearing before the waiting audience to deliver some poem or monologue."

Mr. de Seguro here produced the manuscript of a monologue, "The Prestidigitator," which was marked here and there by emendations in the baritone's hand. "This monologue," added Mr. de Seguro, "I deliver in Italian when appearing in the opera houses of Italy, while I present it in the original Spanish wherever that tongue is the rule." Hereupon the basso gave a graphic condensation in English of this specialty of the sleight-of-hand artist with his ill-fitting dress suit and his grotesque manner of speaking, indicating the comedy of his various tricks which refused to turn out as he had planned them, and including a bit of pathos for the sake of variety, with a welcome touch of humor at the close.

"It would be interesting to see how New York's opera audiences would receive such an innovation as a monologue from one of

their favorite singers," ventured Mr. de Seguro. Americans seem to be in too much of a hurry to get away for their after-theater supper for this kind of entertainment to be practicable at the close of the opera. It might be interpolated, so as not to affect the continuity of the story, on the occasion of a double bill, between the operas, such as "Cavalleria Rusticana" and "Pagliacci."

Mexican Season

In Mexico's chief city Mr. de Seguro is to be extremely active, singing twelve performances in a little more than a month. His repertoire will include appearances in "Faust," "Mignon," "The Barber of Seville," "I Puritani," with Alessandro Bonci in the tenor rôle, "Carmen" and "Les Huguenots." The basso will conclude these arduous operatic endeavors in time to return to New York for the opening of the Metropolitan season.

"Here is what I take with me to ward off Mexican revolutionists," exclaimed the singer, taking a revolver from the table. Suddenly dimming the lights Mr. de Seguro leveled the weapon at the visitor and pulled the trigger. Behold! Nothing more deadly proceeded from the barrel than the rays of an electric bull's-eye, which illuminated the apartment of this operatic traveler with the brilliance of a miniature "spot light."

K. S. C.

LEON RICE EFFECTIVE IN ST. PAUL JOINT RECITAL

Half of Tenor's Program Devoted to Native Works with Kürsteiner Songs a Feature

ST. PAUL, MINN., Sept. 6.—Leon Rice, the popular New York tenor, appeared with much success in joint recital with Rollin M. Pease, baritone, in the First Methodist Episcopal Church last evening. His voice, of acknowledged power and beauty, made its appeal through a frank and direct style. His songs were all imbued with an emotional expressiveness conducive to fervent appreciation on the part of the audience. In "The Ninety and Nine," sung by request, the audience was deeply impressed.

Part one comprised a charming list of songs by foreign composers, Charles Willeby's "Flower Fetters," Gerald Lane's "A Song of Flowers" and Reichardt's "When the Roses Bloom" were grouped together with Chaminade's "Song of Faith." The "Monotone" of Cornelius, from the point of view of delivery, was prominent in a delightful group, including Franz's "Dedication," Leoni's "The Birth of Morn," Marshall's "I Hear You Calling Me" and Tours' "Mother o' Mine."

The second part of the program was given up to American composers. In the singing of several songs by Jean Paul Kürsteiner, dedicated to Mr. and Mrs. Rice, the interpretation was made most effective by the note of sympathy between composer and singer.

Among the most appealing offerings was the final group of familiar songs by Charles B. Hawley, John Adams Loud, H. Clough-Leigher, Sigismund Landsberg, Ethelbert Nevin and Harriet Ware.

To Mrs. Rice must be given credit for a large share of the success of the evening. As an accompanist, her keen understanding of the value of phrasing and tone coloring added greatly to the distinction of the singer's performance.

Mr. Pease is the director of the choir of the church and he made one of his rare appearances in secular song on this occasion. Georg Henschel's "Morning Hymn," Schubert's "Hark, Hark, the Lark," Tchaikowsky's "Pilgrim's Song" and the old Irish song, "When Love Is Kind," served to exploit a voice of vile quality and a fine spirit. These qualities were again brought into requisition in the group of American songs, including Sidney Homer's "Requiem," Malcolm McMillan's "In the Rose Garden," Chadwick's "Allah" and Winthrop Rogers's "Let Miss Lindy Pass." Mr. Pease was adequately supported by Mrs. L. L. Everly at the piano.

F. L. C. B.

Bruguière Writing an Operetta

PARIS, Sept. 7.—Emile Bruguière, who is well known in San Francisco and New York, is collaborating with René Fauchois on an operetta soon to be produced at the Theatre Apollo. The hero of the piece is a rich American. The text is in French. Fauchois is the author of the play "Beethoven," which was brought out both in this city and New York.

It is said that the celebrated Russian dancers, Nijinsky and Mme. Karsavina, have been earning \$60,000 a year since they left Russia.

PRESENT "CINDERELLA" WITH DOLLS AS ACTORS

Unique Reproduction of Massenet Work Given by Misses Mixter at Pennsylvania Resort

The Misses Mixter, of Philadelphia, gave a musicale and a presentation of Massenet's "Cinderella" with dolls as the actors on August 30 at Pocono Pines, Pa. The entire second half of the program was given over to the dolls' play, with an



Dolls Dressed as Mary Garden and Maggie Teyte in "Cinderella"

accompaniment of the Massenet music. The scenery was an exact miniature reproduction of that used by the Chicago-Philadelphia Opera Company last season and the dolls were dressed to represent the different characters in the play. The cast thus represented was as follows:

Cinderella, Maggie Teyte; *Mme. de la Haltière*, Louise Berat; *The Prince*, Mary Garden; *The Fairy*, Jennie Dufau; *Noémie*, Mabel Riegelman; *Dorothee*, Marie Cavan; *Pandolfe*, Hector Dufanne; *The King*, Henri Scott; *Première Danseuse Etoile*, Rosina Galli.

The first part of the program consisted of "Dance of the Marionettes," by Gounod, and Schubert's Overture to "Rosamunde," played by an orchestra. Marie Mixter sang the "Habanera," from "Carmen," and child songs by Jessie L. Gaynor. She also gave a recitation of a humoresque. Lillian B. Mixter offered two recitations, for which she was roundly applauded. Miss Mixter's beautiful contralto voice was greatly appreciated by the large Summer audience, and she was compelled to give several encores.

HOLD ARBEITER SÄNGERFEST

Connecticut Chorus in Concert with Mme. von Mitzlaff as Soloist

ROCKVILLE, Conn., Sept. 6.—Choral societies representing six Connecticut cities were heard in the grand concert of the first annual State Arbeiter Sängerbund on August 31. The program was the following:

Overture, Scott Snow's Orchestra; "Bruderschaft," Männerchor; "Nachtzauber," Gesang und Declamation Club; "Evening Bell," "Old Black Joe," children chorus; "Die Nachtgall," Eintracht of Wallingford; tenor solo, "Waken, My Sweetheart," C. Winner of New Haven; "Erwachen der Geister," Arion of Stonington; "Die bieder Gensdier," Mme. von Mitzlaff; "Bett und Arbeit," Männerchor; "Rose Maid," orchestra; "Marzluft," Liedertafel of Broad Brook; "Der Baum im Odenwald," Liedertafel of Hartford; "Ring Out Wild Bells," Mme. von Mitzlaff; "Brause Frechtschor," Liedertafel of Meriden; "Vogelsprache," Lyra of Waterbury; "Fest Grus," Männerchor of New Haven; "Fest Gesang," Männerchor; march, "Tannhäuser," orchestra.

The singing by Mme. von Mitzlaff was a treat, as she has a magnificent contralto voice, having studied under noted instructors in Germany and this country. She has been at the head of the vocal department of Smith College and also at Mt. Holyoke.

Paris Opera to Produce "Parsifal"

PARIS, Sept. 7.—"Parsifal" is to be produced at the Paris Opéra on January 1, 1914, the day after the Wagnerian copyright expires, arrangements to that effect having been made with Wagner's publishers by Manager André Messager. Messager's attitude on the subject seems somewhat inconsistent. He agrees with Richard Strauss that Wagner's wishes that "Parsifal" should not leave Bayreuth ought to be respected and yet contends that, as director of the Opéra, he cannot avoid offering the masterpiece to the Paris public.

Fine New Theater for Venice

VENICE, Aug. 31.—A magnificent new theater, in which such men as Puccini, Leoncavallo and Mascagni are interested, is to be built in Venice on the Lido, opposite the Excelsior Hotel. There will be an auditorium, seating 2,000 and the interior is expected to surpass in splendor anything yet attempted in Italy.

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CARL FLESCH, WHO WILL TOUR AMERICA IN SEASON 1913-14



Carl Flesch and His Two Children in the Austrian Alps

Carl Flesch, the German violinist who has been announced for a concert tour in America for the season 1913-1914, has been spending his vacation at Rindbach bei Ebensee in the Austrian Alps after a busy Winter season in which he won excellent comment for his brilliant and scholarly playing. Mr. Flesch will come to America as a mature artist from both the technical and musical standpoints, an unusual adventure considering the haste of youthful prodigies to invade America violinistically.

Mr. Flesch is noted in Europe as possessing one of the most extensive repertoires of any artist now living. That his tour will be a success is forecasted by his engagement with practically every American orchestra a year in advance of his coming.

Kate Wilson Greene Visits Managers

Kate Wilson Greene, the Washington manager of musical attractions, paid a short visit to New York this week, calling on several managers with reference to her

attractions for the coming season. Among her offerings will be the operatic version of "Elijah," Geraldine Farrar, Fritz Kreisler, Maggie Teyte and the Boston Symphony Orchestra.

CINCINNATI DUBIOUS OVER HAMMERSTEIN'S SCHEME

Even the Most Optimistic Merely Hope
His Dream Will Come True.—
Music Schools All Open

CINCINNATI, Sept. 7.—The announcement that Mr. Hammerstein will include Cincinnati in his scheme of across-the-country opera has prompted one of our local music critics to philosophize rather dismally on the possibility of carrying out such a plan, so far as Cincinnati is concerned, and in truth even the most optimistic merely hope Mr. Hammerstein's dream will come true.

Meanwhile the only opera assured Cincinnati is a week at the Lyric Theater early in October by the Aborn company, during which "Hänsel und Gretel," "Bohème," "Madama Butterfly," "Tales of Hoffmann," "Carmen" and "Lucia" will be given. It is barely possible that the Chicago company will come later in the season and probably the Boston company if it makes the tour contemplated.

The Matinée Musical Club, of which Mrs. Adolf Hahn is acting president, announces three concerts by visiting artists. The club will present Julia Culp, the *lieder* singer, the Kneisel Quartet, and Leon Rains, of the Dresden Royal Opera, and Xaver Scharwenka, the pianist, in joint recital.

The announcement that the "Messiah" will be given at Christmas time with the May Festival Chorus and the local symphony orchestra, under the direction of Dr. Kunwald, is of particular interest. In view of the fact that no announcement has been made regarding the conductor of the next Cincinnati May Musical Festival, which will be held in 1914, this concert may be of special significance.

Douglas Powell, of the College faculty, has returned from his trip abroad and is enthusiastic over the progress made by his pupil, James Harrod, tenor, who has been studying with Jean de Reszke during the last year.

The various studios and music schools are now all open and students are being rapidly enrolled. At the Conservatory of Music the directors and the office force are experiencing the busiest time in the history of the institution. Prof. Frederick Shailer Evans has returned from his vacation and is already engaged with a large class of piano pupils. In addition to his pedagogical work Professor Evans will appear in a series of chamber music programs to be given in the Conservatory Recital Hall during the Winter. Prof.

FLONZALEYS DEVOTEES OF SWISS OUTDOOR LIFE



Members of the Flonzaley Quartet Absorbed in an Open-Air Game of Cards at Tronchet, Switzerland: Left to Right, Messrs. Pochon, Betti, Ara and Archambault

TRONCHET, in Switzerland, has been the scene of the Summer activities of the members of the Flonzaley Quartet, which returns to America for a tour during the coming season under Loudon Charlton's management. While devoting a portion of their time to rehearsing their repertoire for the season, these chamber-music artists have found an opportunity

to indulge to the full their liking for outdoor pursuits, making it a point to remain in the open air as much as possible. Thus the musicians are seen in the above picture engrossed in an *al fresco* game of cards on the heights overlooking Tronchet. The artists appear in the "fatigue uniform" of their vacation days, Mr. Pochon affecting the sandals of the Orient.

George Leighton, just back from a year in Berlin doing serious composition work with Hugo Kaun, who pronounces his talent of the greatest, will have special classes in counterpoint and composition at the Conservatory in connection with Edgar Stillman-Kelley, dean of the department of composition. Mr. Kelley has been spending the last week of his absence in New York and has just begun his lectures to the classes which were awaiting his return. John Hoffmann, of the Conservatory voice department, will have charge of the operatic work at the Conservatory this Winter, and in addition will devote much time to recitals and oratorio work through the Central Southern States.

H. C. Lerch, of the Clifton School of Music, has just returned from a Summer of study abroad, and opened his school. Another prominent Cincinnati teacher who

has been studying abroad and has just returned to take up his teaching is Emil Wiegand, violinist, who has been studying with César Thomson in Brussels.

Jane Packham, the popular contralto, who has just returned to America after an extended stay in Berlin, has selected Cincinnati as a permanent home, considering this a desirable point from which to make her concert tours. F. E. E.

Vera Barstow, Boston Symphony Soloist

Vera Barstow, violinist, has been booked for an appearance with the Boston Symphony Orchestra in Cambridge, Mass., on April 24.

Wilhelm Middelschulte, the Chicago organist, will give concerts in Berlin, Zurich, Dortmund and Görlitz before returning from his vacation in Europe.

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